

PSYCHOTRONIC



**MAD DICTATOR
RULES COUNTRY
WITH DEADLY
GAMMA-RAY!**

IS THIS YOUR FUTURE?

**ROBERT FUEST
DR. PHIBES**

**KEN NORTON
MANDINGO**



**CONNY VAN DYKE
HELL'S ANGELS '69**

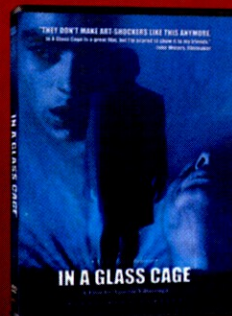
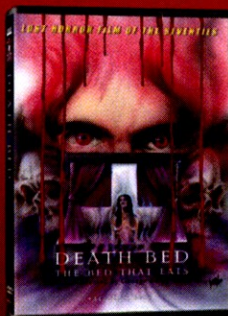
**GEORGE W.
IN HOLLYWOOD**



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KING OF NEW YORK AND BODY SNATCHERS!**

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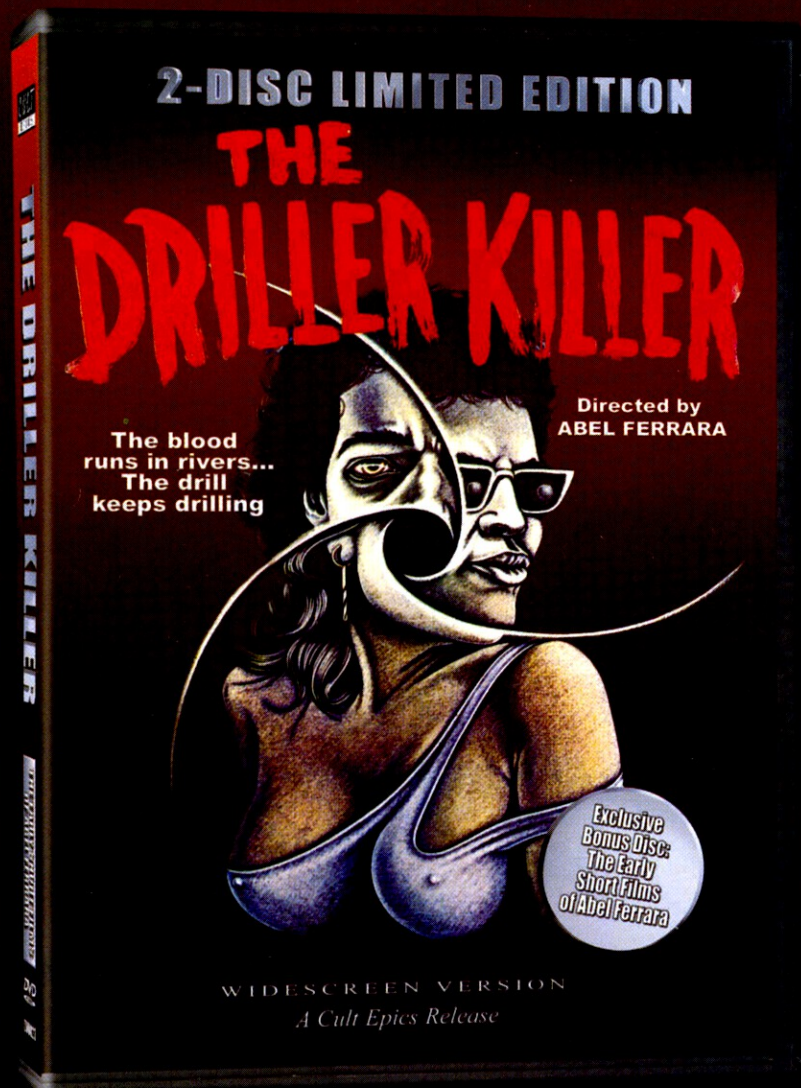
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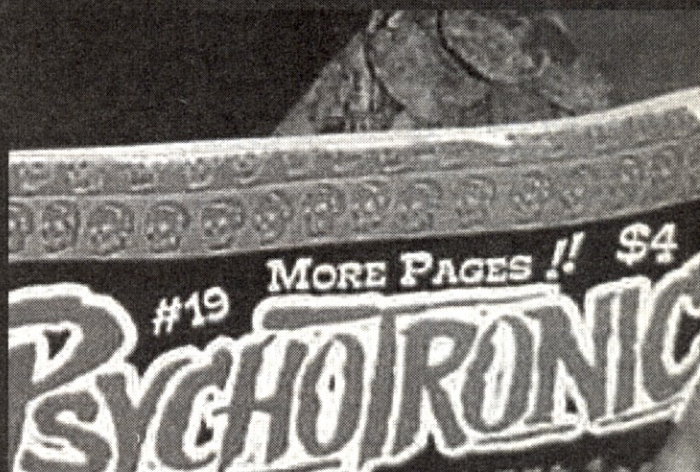
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Franka Potente (RUN LOLA, RUN, ANATOMY, CREEP) at the Las Vegas Rockaround
Photos by Julien Nitzberg.



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PUBLISHER/EDITOR

Michael J. Weldon

ASSOCIATE PUBLISHER

Mia Weldon

ART DIRECTOR

Akira Fitton

COVER

Fred Brockman

LEGAL COUNSEL

*Andrew J. Klyde (E. Coast),
Fred Hopkins (W. Coast)*

PUBLICITY CONSULTANT

Gary Hertz

WRITERS THIS ISSUE

*Dale Ashmun, John O'Dowd,
Anthony Petkovich,
and Paul Talbot*

PROOF READING

Frank and Amanda Uble

ORIGINAL ART

*Dan Clowes, Gary Dumm,
Drew Friedman, J.D. King,
Sally Eckhoff King
(original logo), Ken Weiner
and Mia Weldon*

PHOTOS

Eric Caiden

WEBMASTER

John Morton

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ALL MAIL TO:

PSYCHOTRONIC VIDEO

4102 Main St.

Chincoteague, VA, 23336

PHONE (9am to 5pm)

(757) 336-0048

FAX# (757) 336-0049

E-MAIL

psvzine@intercom.net

WEBSITE:

www.psychotronicvideo.com



I AM the God of Hellfire and I bring you - Psychotronic Video, The MAGAZINE OF MASS DESTRUCTION!

ROBERT FUEST, from London, was a graphic designer who worked on TV shows (including THE AVENGERS), directed both of the stylish hit DR. PHIBES movies starring Vincent Price, and THE LAST DAYS OF MAN ON EARTH which has a growing cult following. Anthony Petkovich (an editor at Adam Film World in L.A.) has interviewed Antonio Fargas, Bruce Glover, Andrew Robinson, Vincent Schiavelli and many others for PV. Unconfirmed reason why Fuest never worked in America again after THE DEVILS RAIN: During filming the director (in drag) propositioned the son a local sheriff at a bar.

KEN NORTON was a major boxer who beat Muhammed Ali and went on to an acting career starring in two controversial seventies movies about American slavery, MANDINGO and DRUM. The big budget Dino Di Laurentiis productions spawned many (mostly Italian) imitations. Norton was interviewed by Paul Talbot in Columbia, South Carolina.

CONNY VAN DYKE was a teenage beauty contest winner from the Eastern Shore of Virginia, who was signed to Motown and had a long singing career, acted and hung out with bikers (HELL'S ANGELS 69), and was in very 70s movies with Joe Don Baker (FRAMED) and Burt Reynolds (W.W. AND THE DIXIE DANCE KINGS). She later worked as a game show guest, a Universal Studio tour guide, and a deputy sheriff. She was interviewed by John O'Dowd from Pine Brook, NJ.

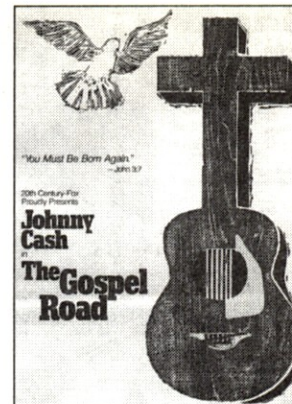
GEORGE W. IN HOLLYWOOD is an exclusive look at our president's secret career as an uncredited producer of at least 74 major release Hollywood movies (most from Disney), over a period of ten years while his father was vice president, then president. Seven of them starred Bette Midler and three each starred Tom Selleck and Richard Dreyfuss. John Kerry recorded an album with a local rock and roll band (The Electras) but he didn't back one single movie, another reason why Bush WAS reelected.

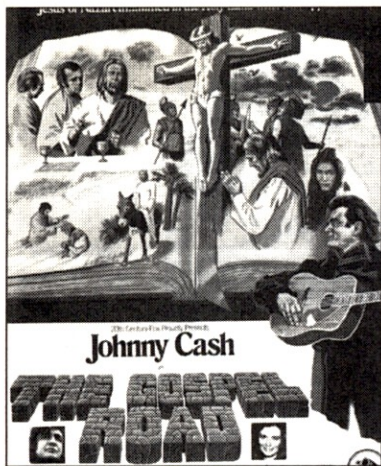
Mia and I spent two weeks in South Korea in May and June. The rushed visit (due to the near death of a relative) was my first to Asia and was a real eye opener. We stayed in the Southern port city of Pusan, then in Cheonji, and we were also in Seoul and Incheon (the airport) and many points in between. We were given personal tours by Mia's relatives (all still Buddhists), visited sprawling markets and were taken to many traditional restaurants. I was more or less prepared for the food and many of the customs, but was moved and amazed by the several beautiful and elaborate still active 16th Century Buddhist temples we visited on high mountaintops (and one by the ocean). Large bold Swastikas are on many temples (Nazi's forever subverted the ancient religious symbol). Except for airports and in one museum (which featured holograms) we didn't see any westerners. Little kids often said "Hi!" to me and/or wanted to practice speaking English with us. While leaving one especially awesome temple we were greeted by busloads of arriving school kids, some flashing peace symbols and saying "Hi!"

Korea retains its own unique culture despite it's often hostile neighbors, rushed industrialization, and the very successful mass invasion of Christian missionaries and American culture (fast food, TV, credit cards...). Korea has Lottemarts, just like WalMarts, but with built in McDonald's and Baskin Robbins and way too many young employees greeting you at the door (while bowing) or loudly trying to entice you to their sales area. Temples are out of the way, but many Christian churches in the cities have giant electric neon crosses on top that dominate the nighttime view. At the summer presidential palace a Christian tour group held up signs basically saying join us or you'll go to hell. Newspaper ads promise easy forgiveness, instant happiness and entry to heaven for those who accept Jesus. What a contrast to Buddhism which encourages people to spend their life (or several lifetimes) polishing their souls. It's no surprise that THE PASSION was a hit in South Korea. So was DAWN OF THE DEAD.

On TV we saw Korean cartoon shows with lots of fart jokes, bare knuckle Russian kick boxing, SEX AND THE CITY on the top rated OCN Network, subtitled and uncut (complete with "Fuck!" over and over) and guest star Lucy Liu, CSI (dubbed), and many violent 80s and 90s American movies, often with the worst possible images of America (and blacks). Every black person I saw on TV there was a gangster, pimp or whore. We even saw WISH-MASTER on TV complete with a victim reading an issue of PV! It also was fun to see the lasting popularity of the Depression era Fleischer Brothers characters Betty Boop, Olive Oyl and Popeye on T shirts, signs and products.

You can't escape the layers of history and tragedy and the always tense political climate. The ancient country has been technically at war with itself for over 50 years now and the DMZ is the heaviest armed border in the world. South Korea is surrounded by Communist North Korea of the Axis Of Evil (with nukes), its giant sponsor Communist China (with nukes and the largest Army in the world), the very unstable "Democratic" Russia, and Korea's long time attacker and brutal colonizer Japan. We learned that a new wave of unemployment in South Korea is due to factories relocating to China for the lower wages! Sound familiar? Meanwhile when starving North Koreans manage (against all odds) to escape from their hell on earth to China, the Chinese send them back to be punished even more (if that's possible).





Johnny Cash brings to the screen the story of Jesus of Nazareth...filmed in the Holy Land where it happened.



At one temple with chanting monks, fresh clear water mountain springs with fish and turtles, and a giant wise Buddha, I was distracted from noticing a colorful butterfly as loud American fighter jets flew over. I saw many Korean kids in uniform but never saw any American military on the streets. Our troops (most are on the DMZ) are being redeployed to Iraq while Koreans are also being sent there. Much of the news centered on Iraq and those prison abuse photos were in the papers and on TV. After we returned a kidnapped Evangelical Christian South Korean worker was filmed being decapitated and there were large protests both for and against America. Many younger Koreans don't feel obligated to America for finally ending the Japanese occupation (with A bombs) then driving back the Communists, but they know that America backed South Korean dictators and feel that Bush is now blackmailing their country. One very nice non English speaking lady in-law of mine saw the cover of my issue of Newsweek and said "bad

Bushee." South Koreans of all ages have more cell phones than any nearly any other country. While we were there North Korea officially banned all cell phones. It was all enough to make me drink (too much) Jinro Saki and Hite Beer and sing Karaoke.

And speaking of those Iraq prison photos - How many of those badly educated lower income small town National Guard soldiers (who never wanted or expected war zone duty) grew up playing violent video games and getting drunk and high while watching FACES OF DEATH tapes, Jerry Springer, Howard Stern, Johnny Knoxville, reality TV, and internet porn?

RONALD REAGAN (93), from Tampico, IL, was a Des Moines, Iowa radio sports announcer who landed a Warners contract in '37 "replacing" actor Ross Alexander (who had killed himself). He starred in four Brass Bancroft movies (39/40) and other (usually one hour long) B features, and co-starred twice with The Dead End Kids. He had support roles in others, and was in five movies with his first wife Jane Wyman (Sarah Faulks). During the war he starred in propaganda shorts and THIS IS THE ARMY (PV #40). He became SAG president for the first time in '47 as the Hollywood blacklist started. In '50 he made his TV debut (he was a frequent early guest on JOE FRANKLIN) and started acting at Universal, Paramount, MGM and RKO, co-starring with Rhonda Fleming in four Eastmancolor features. Meanwhile he did ads for cigarettes, cigars, hair tonic and shirts. In '52, he married actress Nancy Davis (Patricia was born 7 months later) and was a Democrat for Ike. The same year he engineered a controversial (and probably illegal) "blanket waiver," exempting MCA from SAG rules prohibiting a talent agency from also engaging in film production. In '55 he co-hosted the live opening of Disneyland and he and Nancy starred in HELLCATS OF THE NAVY (57). In '60 he officially became a Republican and presided over the SAG "Great Giveaway" in which actors received no residuals for pre '60 films. By then Reagan was known as a TV personality and commercial spokesman. He hosted THE ORCHID AWARD (ABC 53-4) and the top rated GENERAL ELECTRIC THEATER (CBS 54-62) from MCA Revue. He was the long time official spokesman and speech giver for G.E. and he, Nancy and Patty were in "Progress is our most important product" ads ("Turbosupercharger Progress," "Sonar Development," "Atomic Safety Devices..."), often in their new all electric Pacific Palisades G.E. home.

In '64 his last acting role was as a gangster in THE KILLERS and he gave a famous televised speech nominating Goldwater for president. The Reagans switched to Boraxo soap ads when he replaced the Old Ranger on DEATH VALLEY DAYS (syn, 65-6). Criswell predicted he would win the race for governor of California on THE TONIGHT SHOW. During his two terms California experienced racial and student riots, Manson, Altamont, the RFK assassination, the return of Nixon, the SLA Patty Hearst kidnapping, religious cults... Meanwhile he was the first guest on THE JOEY BISHOP SHOW and was on SONNY AND CHER, CAROL BURNETTE, and the 10th Anniversary TONIGHT SHOW special. After acting like the new George Jessel on a series of Dean Martin Celebrity Roast specials, he became America's oldest president in '80 (after two failed attempts to be the Republican nominee). As part of his mass deregulation effort, the FCC changed rules, allowing more commercials per hour, the creation of Home Shopping channels and the Fox network and dropped restrictions on children's shows. Maureen and Patty (who posed in Playboy) both acted on TV shows and in '86 adopted son Michael was in Fred Olen Ray's CYCLONE and Ron Jr. was in SOUL MAN.

The election was no big surprise. Using 9/11, fear of Islam, the bomb, liberals, intellectuals, atheists, blacks, gays, feminists, unions, and lawyers — and lies, bribes, threats, and other dirty political tricks, support from the ("liberal") media, the richest people, the biggest most corrupt corporations, the "military industrial complex" (that Ike warned us about), billionaire super Ego action hero superstars Arnold and Mel, and most churches - apocalyptic evangelical pro-Israel (and pro- Communist China!) Christian Republicans have taken over ALL branches of the U.S. government and will soon have 100% of The Supreme court. Get ready for Bush III (Jeb) or even President Schwarzenegger?! — "Those who cast the votes decide nothing. Those who count the votes decide everything." — Stalin "Human history becomes more and more a race between education and catastrophe." — H.G. Wells

PSYCHOTRONIC®

NUMBER 41, 2004

Top 10 artists who should be 100% banned from the airwaves worldwide.

SIR ELTON JOHN (Reginald Dwight) — Our scientific research shows that an Elton song is played 25% more often than ones by Elvis, Ray Charles, James Brown, The Beatles, Stones, and Dylan (combined). This is a crime against humanity!

BILLY JOEL

Elton's old Long Island car crasher friend comes in a close second.

SIR PAUL MCCARTNEY
CHICAGO

THREE DOG NIGHT
JAMES TAYLOR

EAGLES

DOOBIE BROTHERS

PHIL COLLINS

AMERICA

Thanks To: Robert Fuest, Conny Van Dyke, Ken Norton, Marky Ramone, Lindsay Hutton, Hans Siden, Steve Brigati, Gordon Smith, Joyce Faust, Paul Barratt, Chris Chambers, Billy and Miriam, Seduction Cinema, Shocking Video, Smog Veil, Video Search Of Miami, Witching Hour, McFarland Books, Blue Underground, Unearthly, Sinister Cinema, Something Weird, Tapes Of Terror, Tropic Twilight, Just For The Hell Of It!, VCI, and our very patient subscribers all over the world!

DEDICATED TO:

Johnny Ramone

COVER: THE GAMMA PEOPLE

J.D.K.

PSYCHOTRONIC MAIL

SAXON

#40 was terrific as always. Enjoyed the Governor cover and the John Saxon interview. THE UNGUARDED MOMENT remains a favorite of mine. Edward Andrews made a nasty cast against type villainous father, plus no Esther Williams swim suit routines either! — **Elaine Brantley (Flowery Branch, GA)**

After reading your Saxon interview, I happened upon WAR HUNT (on Canada's Drive-In Channel). Man you weren't kidding - it's a great war movie and Saxon is chilling in what amounts to nearly a wordless role. Add to that Redford who is sort of the hero, even though he is kind of a coward too. And you never mentioned the soldiers also include Tom Skerrit (ten years before MASH) and the LOVE BOAT's Gavin McLeod in an over-the-top performance. What a surprising little gem. Thanks for mentioning it. — **Ian Johnston (Halifax)**

I've thought for a long time that John Saxon was one of those international guys who might have some interesting tales. He actually deserves a much longer interview (though he's generally a pretty stodgy performer). — **Ed Learner (Akron, Ohio)**

50s TV

I liked reading your reviews of the many box sets of 1950's and 1960's TV series. I was taken aback at how many of these shows featured minority actors, even if the roles were usually as domestics. I saw many of these shows when they originally ran, and Jack Benny's program confused me most of all. For example, by 1965 Eddie Anderson, or "Rochester" was still portraying Benny's valet, but he always appeared casually dressed in a sports shirt and slacks and seemed to be merely cohabitating with Jack in the latter's opulent residence. This situation, which now seems rather contemporary, always had me scratching my head. But now that I think of it, maybe Benny knew that the immensely popular Anderson was his meal ticket and instructed his writers to include "Rochester" on his program, even if no one, including me, could understand why he was there. — **Gary Weintraub**

Thanks so much for your kind mention of our DVDs which I appreciate. I disagree with your assessment of RAMAR. I think that most folks over the age of 55 (of which I am one, unfortunately) regard the show as a memorable... if not frightening, childhood experience. For me Jon Hall was up there with Ed Kemmer (of SPACE PATROL), Clayton Moore, and George Reeves as role models. Episodes of RAMAR were generally filled with enough violence and terror to scare the crap out of us tykes!! The mail I receive regarding our release of the TWO volumes of RAMAR have concurred with my memories. The show was more memorable than CAPTAIN MIDNIGHT, ROCKY JONES, or JUNGLE JIM despite vastly inferior production values. — **Steve Kaplan (Alpha Video)**

1950s TV BOX SETS, P. 55. Actually Norman Lear based ALL IN THE FAMILY on the British comedy (TIL) DEATH DO US PART starring Warren Mitchell as Alf Garnett. The British version was far too crude to be transmitted on

American TV. The only LIFE OF RILEY shown in England were the episodes featuring William Bendix. — **Tony Williams**

I enjoyed the new 'Arnie' issue. I've got all the PV's from #2 on to 40! Some guy wrote a letter complainin' about us PV readers becoming complacent and having a hand in the recent bad movies and such. I just want to say me and my friends have always known the difference between Ratt and the Stones!—and if anyone told me that LOST IN SPACE was ever better than THE OUTER LIMITS I would show them the door. I also was a big fan of TOPPER, Leo G. Carroll was a perfect straight man to the drunk ghost Bernard!!! I also loved SGT. BILKO, CAR 54, F TROOP and GREEN ACRES! Thanks for the great issue with a great John Saxon interview- and I'm urging my friends to register to vote to get that goof Bush out. I know what sci-fi plot will come true in the near future what u spoke of if we stay Republican. I don't want to end up being Vincent Price in a house!!!! — **Michael Smith**



QUEEN OF BLOOD

Another source of old shows is the 100 Episode TV Favorites Megapack From TreeLine Films. It includes 3 or 6 episodes each of 18 shows. They are DANGEROUS ASSIGNMENT (49-53), RACKET SQUAD (51-3), THE RED SKELTON SHOW (52-70), MR. AND MRS. NORTH (52), LIFE WITH ELIZABETH (52-5), FOUR STAR PLAYHOUSE (54-5), ONE STEP BEYOND (59), BONANZA (59-72), THE ANDY GRIFFITH SHOW (60-8), THE BEVERLY HILLBILLIES (62-71), and one episode each of six crime shows, plus shows I reviewed episodes of in PV #40: BURNS AND ALLEN, DRAGNET, FLASH GORDON, THE LONE RANGER, OZZIE AND HARRIET, THE TROUBLE WITH FATHER, and YOU BET YOUR LIFE.

REVIEWS

Thanks for 40 brilliant issues of PV and may we benefit from many more. I recently attended a screening of FORBIDDEN ZONE hosted by the director Richard Elfman, who graciously answered about an hour's worth of questions after the show. Among the tidbits of information, he revealed that onscreen lovers Susan Tyrrell and Herve Villechaize had an offscreen affair as well, but you probably already knew that. — **Mark Campos (Seattle)**. Our Tyrrell interview in the o/p PV #6 had her memories of Herve.

In your review of THE NORSEMAN you mentioned that Susie Coelho married Sonny Bono and is now Congresswoman Bono. She was with Sonny a long time but was not his widow, or even a Congresswoman. Mary Bono, Sonny's widow and mother of two of his children, became a Congresswoman. Ms. Coelho is an interior designer and was on THE VIEW recently on a kitchen upgrade contest winners segment. She still looks great. It's always amazed me that Arnold S. and Sonny became Conservative Republicans for California after the very liberal lives they led. Hmmm... — Stay Sick — **Elaine Brantley (Flowery Branch, GA)**

Number 40 was another great ish! However, the film you reviewed, RAT FINK AND BOO BOO is generally credited as RAT FINK A BOO BOO. Anyway, take another look at it: a different guy is delivering the phone books, not Lonnie

Lord. I can see where the confusion arises however. — **Patrick Lozito (Brooklyn)**

I enjoy your magazine immensely and especially like reading your reviews of obscure 70s movies. I see in Psychotronic #40 there is a review of Alexandre Jodorowsky's TUSK - a film I've been searching for and saw in parenthesis "Vid Vortex". Is this a company I can purchase this from? If so is there a website or email address? (Google didn't come up with anything). I appreciate any information you can give me on this matter and will continue to purchase any zine (wish it was a monthly) or book with the Psychotronic name. — **Louis Letizia** *Video Vortex is (was?) a Canadian mail order company that used to advertise in PV.*

I enjoyed the review of ZOMBIES ON BROADWAY in Psychotronic issue no. 40. I too always liked that film mainly because I saw it way back in 1960 on New York City horror host Zacherley's television program on WOR, channel 9. I believe that Zacherley's "theme" for that evening's presentation was his nanny's recipe for voodoo or zombie gumbo. Zacherley used to "break into" the films that he presented on his shows, and I can recall a scene of a poker game at the beginning of the movie. When gangster Sheldon Leonard approaches the poker table and greets his minions, the scene suddenly cuts to a medium shot of Zacherley holding a handful of cards and mumbling something back, like "Hiya Boss!" There is also a scene in the middle of the picture that depicts someone energetically shoveling dirt out of a grave and hitting Zacherley in the mouth with it! Zacherley's programs on channel 9 were repeated quite often, sometimes four or five times over a weekend, so I got to know the dialogue of ZOMBIES ON BROADWAY by heart. To this day I can still mimic Sheldon Leonard's delivery when he tells the comedy team of Carney and Brown that he wants "you boys to bring me back a gin-you-ine, "A"-number one zham-bie." — **Gary Weintraub**

Marvelous! I recall Dick Miller being used as a battering ram in DARKTOWN STRUTTERS! (Did anyone ever notice that DARKTOWN STRUTTERS is like a surreal, black version of SCREAM AND SCREAM AGAIN!?) — **Justin Humphreys**

I never heard of OPERATOR 13 but I was reminded immediately of the Three Stooges short UNCIVIL WAR-RIORS. As I recall, the boys, as Union officers, were referred to as "Agents 12, 14, and 15." When Curley does drag as "Dixielou" he strongly resembles the bloated alky face Davies pictured in Hollywood Babylon. And then there's the Ted Healy connection. Davies 70's biography (The Times We Had) states that OPERATOR 13 was one of her few films to garner some good reviews, and features some pix from the film - including her in "blackface," where she's about as dark as Dorothy Lamour. YOUR CHEATIN' HEART appeared at Detroit drive-ins, third or fourth billed all the way to the late 70s. You could see bills like GATOR, WHITE LINE FEVER and YOUR CHEATIN' HEART almost until the Reagan era. AMAZON WOMEN is as funny as KENTUCKY FRIED MOVIE, though I skipped on seeing the latter for years figuring it to be just another GROOVE TUBE rip. THE NORSEMAN was a one weeker here, with a newspaper ad even chintzier than the one you featured. You were exactly right about THE SEX SYMBOL, but you mistook George Decenzo for James Olson as the Arthur Miller character. Hey, it's an understandable mistake - they are (were?) both tall guys with identical hairlines! DEATH BED premiered locally recently at the Roseville, the theater I first went to for the double bill of ALICE'S RESTAURANT and LAST HOUSE ON THE LEFT. Next time you look at NIGHTMARE IN WAX, listen closely to the score. Some of it sounds like The Residents! — **Hugh Shelton (Hazel Park, MI)** OK, but it was Olson.

I was pleased to learn from your latest issue that I'm not the only person who found DEAD AND BURIED an unpleasant and unsatisfying film to sit through; considering the talent in front of and behind the camera one won-

ders how they managed to make it come out so badly. On a happier note: I'm delighted to report that the Vincent Price film LAST MAN ON EARTH has finally received the high-quality widescreen DVD presentation it deserves, thanks to the folks at Critic's Choice Video. Picture and sound quality are excellent, and as an extra they've tossed in a 1958 TV pilot, "Left Fist of David," co-starring Price and Peter Lorre. — **Peter W. Many (New Orleans)**

BONE (pg 16) - Larry Cohen and WEEKEND. Actually, Larry told me he had never seen Godard's film so the parallel is a "lucky accident." See pg. 304 of my Larry Cohen book, which McFarland has "wisely" allowed to go out of print so I'm working on a second edition. For what it's worth, Cameron Mitchell (pg 57) appears in the disappointing documentary WORKING WITH ORSON WELLES at the time he was working on THE OTHER SIDE OF THE WIND. He mentions that Welles first met him during the 1940s when he was working as an usher in a 42nd Street movie house and Orson remembered him (and his poor shoes) when they met some 30 years later! P.S. Orson was viewing horror films at the time Mitchell was working as an usher. THE SMART ALECS. (pg. 58) Gene Vincent was not "oddly dressed all in white for the time." He wore this white jump suit for his guest appearance on Dick Lester's IT'S TRAD DAD (1960) written by Milton Subotsky where he sings "Spaceship to Mars." A medium close up photo of him on the album cover which I have shows him wearing a white shirt. He also appeared in the same outfit on the ITV rock show THANK YOUR LUCKY STARS where he performed two numbers. I think it was in the same year. Also, I guess you know that the Ian Dury number "Sweet Gene Vincent" was ironic because of the star's different nature. After the crash which killed Eddie Cochran in England, Gene was in constant pain - which affected his temper. Also, the "legendary Joe Meek" was also gay and had designs on Heinz who played with another Meek discovery The Tornados before Heinz went solo. One of Heinz's popular numbers in England during the 1960s was "Just like Eddie" - based on, guess who? — **Tony Williams**



NIGHTMARE IN WAX

ANGEL OF DEATH was released here under the same title on video in 1988. I always liked it because of the great cast, although it's otherwise a somewhat funny but dull movie. In your review you mention the actor "Marc Otting" playing the part of "Jewish agent Mark." Otting is also listed in the IMDb, without naming his part. I think, something is wrong here. There is no "Marc Otting" in the credits of the German video edition and I'm sure he (if he exists, which I doubt) is not in the movie. The "Jewish agent Mark" as you describe him is in fact "Mark Logan" played by Robert Foster aka Antonio Mayans, identified as another Nazi by you. Antonio Mayans was seen in a lot of Jess Franco movies since 1979, often in sexually explicit parts. I always liked Howard Vernon very much and I'm puzzled about your remark, that he "worked for the Nazis as a TV star in occupied Paris!" Where do you get this info from? Are you suggesting that he was some sort of a collaborator or even a convinced Nazi? Are you sure there could have been some sort of a "TV-Star" during the war? How much TV was there actually during the Second World War in Europe? One of Vernon's first movies was the French LE SILENCE DE LA MER based on a novel which was very important for the French Résistance. One source says it was "produced with unknown actors." I would like to know what you are thinking about all this. — **Andreas Pieper** *I know who Robert Foster is and what he looks like. His (Euro) Nazi hunter character seems to be the main one at the beginning of the film but then is offscreen for a long time. The character Mark is the younger local guy who loses his girlfriend then puts together the team to attack the Nazi compound. The actor is listed as Marc Otting. Of course the Mark character could be different in the German language version. I had read unspecific rumors of Vernon being some kind of collaborator (I didn't use the word), but only recently found some facts. The Nazis used the Eiffel Tower for TV broadcasting during the occupation. The (limited)*

programming was aimed at German soldiers. From - Please Stand By - A Prehistory Of Television (Overlook Press) by Michael Ritchie: "The Nazis found their greatest French television star not in a French citizen, but in a Swiss man with an English sounding name - Howard Vernon. Vernon's resume fit the bill perfectly: he was a tap dancing instructor and he could speak both German and French with no detectable accent in either. Vernon appeared ubiquitously on the recently named "Paris Television" as an actor, translator, and news reporter. The attitude of the French themselves becomes abundantly clear as soon as one attempts to look him up in any biographical reference work. Even the "Grand Larousse" biographical encyclopedia contains no mention of the biggest French TV star of 1943." The book goes on to explain that the studio remains to this day, one of the most important TV studios in France.

OBITS

Art Carney as Ed Norton was nowhere near as big an inspiration for Barney Rubble as he was for Yogi Bear. Ed and Yogi both had stupid hats, shambling gaits, and food issues. In your best Norton voice say "Hey, Boo-Boo, let's get some pick-a-nick bas-kets!," then as Yogi, go "Official space helmet on, Captain Video!" See? — **Hugh Shelton (Hazel Park, MI)**

Regarding the obit for Joey Forgione: the Soul Survivors had TWO LPs: When the Whistle Blows Anything Goes containing "Expressway" on Crimson and the forgettable Take Another Look on Atco (which featured possibly one of the worst covers ever conceived for a band who had a top ten hit). — **Steve Kaplan (Alpha Video)** Now that you mention it I do remember that LP cover. I also recall LPs with really horrible cartoon covers by The Shangri-las and The McCoy's.

My fave moment on the Academy Awards had to be when they ran the names of the people who had died. The audience just clapped like robots after every name, only realizing too late they were actually applauding Leni Riefenstahl — **Ian Johnston**

I was sorry to hear about Ivan Rassimov's death. Being a fan of that genre, he was always a presence in the Italo gore films. He did villains, good guys, and supporting roles with equal talent. He had done voice over work for documentaries in his later years. I had also heard that he was romantically linked to Me Me Lai. (Where is SHE now?) They were like Laura Gemser and the late Gabriel Tinti. A couple that did sex films together if not always "together" if you get my drift. Fred Blassie's death got a lot of press here in Japan. He was one of the most well known American wrestlers here, along with Stan Hansen and Steve "Dr. Death" Williams. — **Emperor 6 (Tokyo)**

ETC...

I love PV. I spent many years in Cleveland as a DJ (I'm now in Seattle - still in radio) but Michael's mention of the Standard in Cleveland brought back a great memory. It was toward the end of its existence when somebody started playing 2nd run films there. I saw an ad for MIDNIGHT RUN along with KILLER KLOWNZ FROM OUTER SPACE. Being a DeNiro fan as well as REALLY curious about the KLOWNZ film, I had to go. My ex-wife tried to talk me out of it. Bad part of town, Saturday night - she was convinced she'd never see me again. Naturally, she wouldn't go with me. Walking inside, I noticed the movie times were scribbled with a marker on a piece of cardboard. It smelled badly, big time disrepair. The ticket "booth" was a guy in front of the main theater door, sitting behind a small glass "concession stand" with some scattered candy bars, etc. An armed off-duty cop stood off to one side and I knew he was curious as to why I - an obviously suburban kind of guy - was there. I paid and entered. As I recall, it was a huge, single-screen theater and, at one time, must have been grand. But not now. There were less than a dozen people in a theater that could easily accommodate 6-700 patrons. Two older men, separated by a good one hundred feet, talked back and forth very

loudly, giving opinions on recent films. A family was upfront enjoying a picnic lunch they'd brought in, with the kids running and playing catch with a ball. The place was large enough that none of it was bothersome. MIDNIGHT RUN was good but KILLER KLOWNZ was worth the trip and the wait. I was very impressed with the low-budget film. I left satisfied and arrived home safely. Just wanted to share a minute or two of Cleveland memories. I miss that city. - ! — **Danny Wright (Poulsbo, WA)**

I have been a fan of yours since — was it 1983? — when the Psychotronic Encyclopedia came out. As you know, the big boom in psychotronic films was around 1978, and your book was, and still is, a Godsend. I think it's so cool that with your second book you started recognizing people like Luis Bunuel! I've got every single issue of PV except #1, and a few miscellaneous others, so I would really, really appreciate your sending me your PV Index printout. — **Scott**

I really want to say Thank You. Through the Psychotronic Video Guides and Encyclopedias of Film, I was introduced to so very many movie experiences throughout my teenagehood that formed the tastes I have today. I can't imagine how many hours I've spent flipping through your literature before bed, committing titles to memory and delighting at stumbling across them weeks, months or years later. As a Canadian resident, next weekend marks my first trip to New York. I needed to know from Michael Weldon himself what still existed in terms of grindhouse, repertory or Asian cinemas in the city, as being able to catch a late night monstrosity in New York would surely check off one more of my life's "to do" boxes. Thanks for everything —

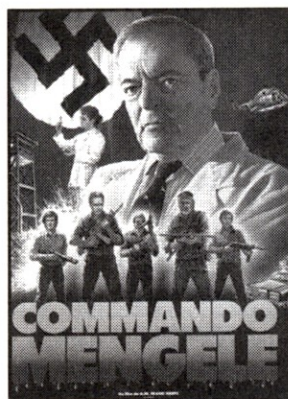
David C. Shaw NYC remains a great place, but it's changed a LOT since we lived there. There are still good rep theatres, but grindhouses and Asian movie theaters have ALL been gone for a long time now.

We received our order of PV back issues a few days ago. My husband Simon asked me to let you know how pleased he is with them - I have hardly seen him since they arrived! Thanks. — **Sophie Painter**

We can't buy your magazine in Sweden (at least not here in the South of Sweden) and it's a pity because it's a very cool magazine for us film buffs. — **Ulf Michael Bagenhammar (Eksjo, Sweden)**

I just picked up my first PV issue #40 at a local store, then promptly bought their available back issues. I didn't know that your magazine existed, though I bought the Psychotronic Encyclopedia in 1984. It's been the most loved and consulted book in my house (very dog-eared and yellow and with dozens of pages marked with sticky notes). I also own the Psychotronic Video Guide. I would like to buy all the back issues that are available, Thanks, and keep up your excellent work. — **David Humes (Seattle)**

I SPIT ON YOUR GRAVE (has gotten) the "Special Edition" treatment also lavished on LAST HOUSE ON THE LEFT. I find it almost as baffling as you do that now there appears to be enough of a demand for this product that majors like MGM who hated the film are willing to give it the 2 DVD luxury treatment. When the film came out it was a drive-in fave, but hated so much, most copies were butchered even by the theatres that showed it. I remember asking Wes Craven at a con if he knew if a complete version of the film existed and he said he wasn't sure that one did. I know that all the copies I've seen so far have not matched my drive-in memories of the complete version. I'll be looking forward to the release. Anyway I always enjoy every ish of Psychotronic and once again thanks for the mention. I'm glad I could share my days watching WOR channel 9 (also WPIX channel 11 Chiller Theatre with the 6 fingered hand and WNEW channel 5 the days of old sorry no VCRs for a lot of this). The best thing about the DVD revolution is that I can only hope it will bring some of this to the future generations (it's sooo very sad how much of this great stuff has been lost). Do any of you in the NY area



remember THE LATE SHOW and THE LATE LATE SHOW (and I don't mean Letterman and Kilborn) with the famous metronome theme? Its all infomercials now. Also no more waking up to the Star Spangled Banner, a farm report, and Farmer Alfalfa cartoons or Flip The Frog But I'm beginning to ramble like the old man I am. — **Joe Shoemaker (Albuquerque, NM)**

POLITICS?

Keep up the great work, Mr. Weldon, including the socio-political commentary. I haven't looked forward to getting a magazine so much since I was 10 and staked out the mailbox every day hoping for the new Famous Monsters! — **Kenton Sem (Fountain Hill, PA)**

Wow. That was quite the Bush rant you went on in the new issue (nice ish by the way - I can't believe John Saxon has escaped you for so long). Nice stuff. And disturbing. Still happy Canada didn't get involved in that whole Iraq thing, though Canadians are currently dying in Afghanistan so we're not too smart either. Plus we got a new Prime Minister just itching to repair bridges with Bush. Say what you want about our last Prime Minister Jean Chretien, but he knew how to piss Bush off... It's funny how THE DAILY SHOW (which you thank in this issue) has become the main source for criticizing the Bush government. Comedy can do that. I learn more from the first five minutes of THE DAILY SHOW than 24 hours of CNN... Can't believe that Bush is already running anti-Kerry ads. You're the incumbent. You're supposed to take the higher ground. Must be that large war chest you spoke of. — **Ian Johnston**

When I want to read reviews and information on cult movies I don't buy Newsweek, and I don't buy Psychotronic to read a liberal political tirade. I would imagine plenty of Republicans, Libertarians and Independents read your magazine not just like minded liberals who see conspiracy everywhere. I just love the way Bush has gone from an idiot moron not fit to be President to some sort of evil mastermind genius worthy of a Bond flick. And Jeb does business with Communist China!, have you ever been to China, everyone does business with China, from Starbucks to Toys R Us. There are plenty of people who want to censor expression on both sides. Remember Tipper Gore? Please, just stick to the movies. — **Dennis R (Houston, TX)**

Thank you for telling it like it is (was) about Strom Thurmond. I'm a banished Yankee living in Columbia, SC and heard nothing but about how a loving father he was and saw every TV station find an African American to say good things about America's biggest racist politician. — **Psycho A Go Go**

I have been a PV reader now for nearly eight years and issue 40's intro is the most poignant and relevant yet. My wife and I recently lost our jobs of eight years because of our current administration so your words really hit home. Thank you for saying what the conservative media won't. I hope you don't mind, I took the liberty of cutting and pasting your words (giving you full credit) and forwarded them to all my friends, asking them to do the same. — **James Sharp**

My wife Cindy and I would like to thank you for the positive review of our rag, Haizman's Brain. That writeup was the kick in the ass I/we needed to dust the typewriter off again. And we also want to encourage your continued sociopolitical opinions. While it may alienate some, it also causes a lot of your readers to think a little more about what's going on around them as even "trash culture," a once ignored domain, is now being infiltrated by the powers that be who want to control absolutely everything. Keep up the great work, and here's fair warning—you'll probably get another HB sometime down the road. — **Joe**

I saw in today's Liz Smith column that Dennis Hopper (REBEL WITHOUT A

CAUSE, NIGHT TIDE, EASY RIDER, BLUE VELVET) has been GOP since the days of Reagan. He voted for Bush over Clinton. And although he says he liked Clinton, voted for W. And plans to vote for him again. As I long suspected: Psychotronic Video magazine, despite its protests to the contrary, is part of the vast GOP conspiracy! — **J.D. King**

HELLO LOSERS. Whoever wrote the column on page 2 and 3 and ragged on republicans is a total idiot. I read Psychotronic for the reviews of movies, not anti-republican propaganda. I assume the writer of this column is the editor Michael Weldon. Only cowards don't sign their names to crap like this. Well guess what losers, you have lost 2 readers, myself and my best friend. Keep your lies out of this mag, they have nothing to do with old movies. Start a new mag if you wanna spread your hatred. No big loss though, Psychotronic wasn't that good anyway!!! — **Joey D (Sacramento, Ca.)**

For your letter section. Of course you'll never print it. You can't. I have been a huge admirer of both your books and the zine. I have recommended them to anyone who would listen. I'm even a big Mirrors fan. Something has happened to the magazine, something I haven't seen since Black To Comm. You have used it as a sad platform for your hatred, your almost obsessive disdain for Rupert Murdoch the evil boogey man from hell. When you say "Republicans are selling out the United States" you are also directly insulting myself and I'm sure a lot of your readers. Maybe you should stick to what you know — cult movies. Black To Comm peppered its otherwise fine magazine with articles and quips about "faggots" and "AFRO" Americans. Personally I would never write to someone I didn't at least respect. I have many liberal friends, but I have decided to discontinue reading your now divisive magazine. Just as my father used to say "Just because you see a pile of shit on the sidewalk doesn't mean you have to go over to step in it." Sad to see you take such a pathetic turn. When a loser acts like a loser, no one should be surprised. When someone (a writer) with talent begins to wallow in their own assholeism, all I can do is step aside. P.S. I (a Republican) am the one who sent you my copies of Creem magazine a few years ago, expecting nothing in return. — **Eric Martin Mrava (Fullerton, CA)**



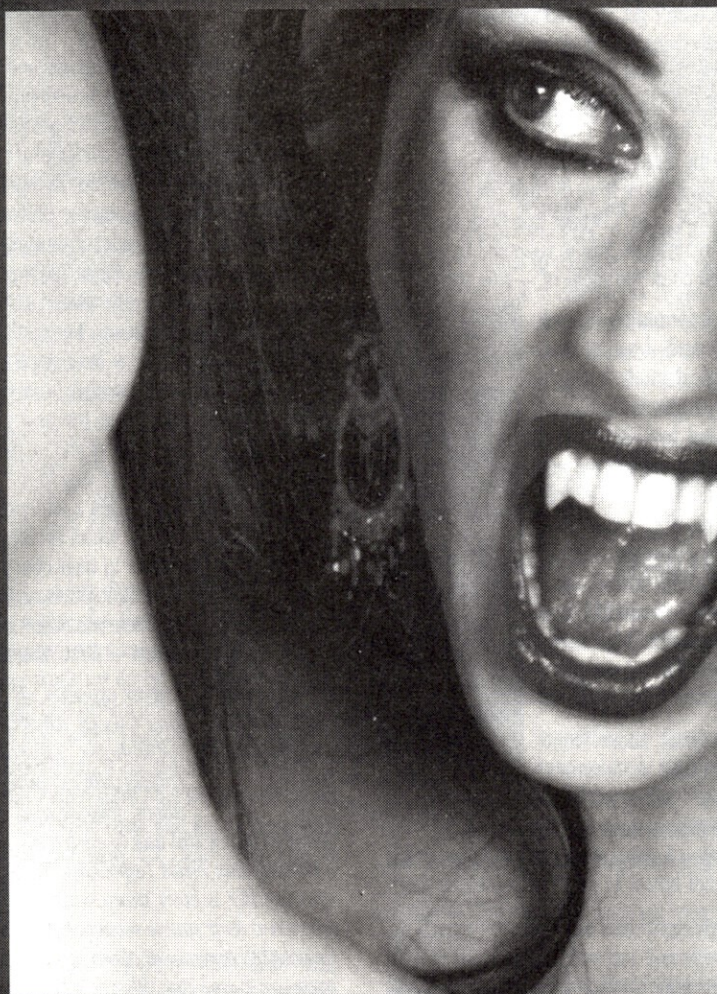
Lada Edmunds Jr.
on HULLABALOO.

*I never expected all PV readers to agree with my opinions (about anything) and yes, we have Democrat, Republican, Libertarian and Independent readers (along with too many apathetic non-voters). I have relatives, friends and neighbors who wanted four more years - and we still talk to each other. I enjoy reading The New York Post, watching Fox News (especially Bill "phone sex" O'Reilly) and I think Ann Coulter is even more entertaining than Michael Moore. For those who want their movie reviews kept separate from politics, how could that be possible anymore? Many movies (old and new) have political messages and agendas. We recently lost our first movie/TV star president who started the custom of using movie quotes ("Make my day!"). The film propaganda tactics of the Nazis and The Communists are studied and copied by the people who make campaign ads. Spielberg helped make Kerry's Convention film and the director of AIRPLANE! made anti-Kerry ads. Fox has further erased the line between news and entertainment while helping a president who produced movies (see pg. 51) and supported a movie about himself (see pg. 18) be re-elected! Mel Gibson and Arnold Schwarzenegger both had more impact on the election than any celebrities in history. Many people are worried about the separation of church and state while being totally blindsided by the equally potent mix of media and state. I thank Mrava (and other PV readers) who selflessly sent me old Creem issues in past years. I wonder what he thought of Creem in the early days when they were anti-war, anti-Nixon, championed the anarchistic politics of John Sinclair and The MC5 - and spelled our country Amerikkka? - **Michael J. Weldon***

PV

Darian Caine Julian Wells Misty Mundae Andrea Davis

LUST FOR DRACULA



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DARIAN CAINE MISTY MUNDAE JULIAN WELLS
LUST FOR DRACULA
with ANDREA DAVIS SHELLY JONES CASEY JONES
produced by MICHAEL RASO written and directed by ANTHONY MARSIGLIA

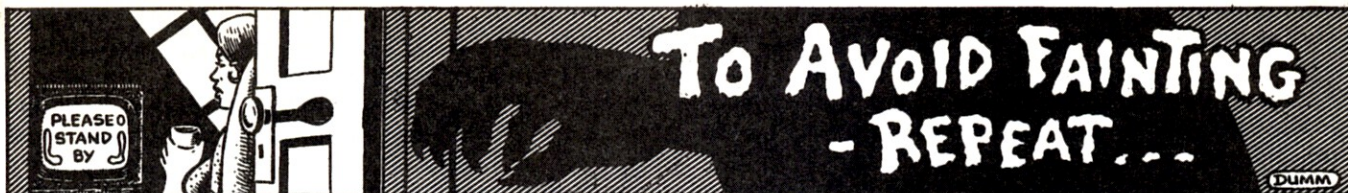
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ANCHOR BAY- was bought last year by IDT and is making a distribution deal with Fox. Releases include *THE LADYKILLERS* (55), *SLEEPING DOGS* (77), *DAWN OF THE DEAD* (78) "Ultimate" four disc (!?) Edition, *LIFE OF BRIAN* (79), *THE PIT* (80) with *HELLGATE* (89), *SMASH PALACE* (81), *EVILSPEAK*, uncut widescreen with additional footage, commentary by the director and Clint Howard!, Peckinpah's *THE OSTERMAN WEEKEND* (83), *NIGHT PATROL* (84), *WITCHBOARD* (86), *SLEDGE HAMMER* Season One (86), *NIGHT OF THE DEMONS* and *CHEERLEADER CAMP* (both 87), and *HAPPY HELL NIGHT* (92). Most include commentary.

BUENA VISTA has ON THE FRONT LINES, WWII themed Disney cartoons including *DER FUEHRER'S FACE*, *ALICE IN WONDERLAND* (51), *DARBY O'GILL AND THE LITTLE PEOPLE* and *THE SHAGGY DOG* (both 59), *THE SHAGGY D.A.* (76), and *SPLASH* (84) Special Edition.

BLUE UNDERGROUND offers *DEATHDREAM* (74) with commentary from Bob Clark and Alan Ormsby, David Carradine in *CANNONBALL* (76) and *CIRCLE OF IRON* (78), *FAST COMPANY* (79) with Cronenberg commentary, *CONTAMINATION* (80) with Luigi Cozzi commentary, a two disc set of *THE FINAL COUNTDOWN* (80) with commentary from Lloyd Kaufman (an uncredited director), *THE LOVELESS* and *SMITHEREENS* with Richard Hell (both 82), Ralph Bakshi's *FIRE AND ICE* (83), and Fulci's *ZOMBIE* (79), *CONTRABAND* (80) and *CONQUEST* (83), all uncut.

COLUMBIA's Gidget box has *GIDGET* (59), *GIDGET GOES HAWAIIAN* (61), starring Deborah Walley, and *GIDGET GOES TO ROME* (63). Also *WHOLLY MOSES* (80) and Special Editions of *CHRISTINE* (83) and *CANDYMAN* (92). Two new Three Stooges comps (four shorts each) and *THE WAR LOVER* (62), with Steve McQueen and John Saxon, launch a new series of Chromachoice colored films (the original b/w versions included). Columbia has set a record for the shortest average time (145 days) between their theatrical and DVD releases. It's also the company releasing Michael Moore's *FAHRENHEIT 9-11* and Morgan Spurlock's *SUPER SIZE ME* (about the effects of eating only McDonald's food for a month) on DVD.

CRITERION has Fritz Lang's *THE TESTAMENT OF DR. MABUSE* (33), with English subtitles and commentary, Clouzot's *LE CORBEAU* (43), Kurosawa's *STRAY DOG* (49) and *THE LOWER DEPTHS* (57), both with extras, Fuller's *PICKUP ON SOUTH STREET* (53), *THREE WOMEN* (77) with Altman commentary, *THE TIN DRUM* (79), and *VIDEODROME* (83), Special Edition with commentary by Cronenberg.

DISINFORMATION (Ryko) is releasing Robert Greenwald's *THE WHOLE TRUTH ABOUT THE IRAQ WAR* and *OUTFOXED: RUPERT MURDOCH'S WAR ON JOURNALISM*, and the BBC doc. *BUSH FAMILY FORTUNE*.

FIRST RUN has Louis Feuillade's *JUDEX* (1917), a 12 chapter serial running 300 mins. on two discs, with English subtitles and a newly orchestrated stereo score.

IMAGE: WINDSOR MCKAY: THE MASTER EDITION is ten surviving shorts including the hand colored *LITTLE NEMO IN SLUMBERLAND* (1911), the interactive *GERTIE THE DINOSAUR* (14), the topical *THE SINKING OF THE LUSITANIA* (18), music, commentary, and a doc.

The Euroshock Box includes the Richard Gordon produced *THE WOMAN EATER* (59), *THE PLAYGIRLS AND THE VAMPIRE* (60), *DEVIL DOLL* and *TOMB OF TORTURE* (both 63), and *CAVE OF THE LIVING DEAD* (64). Blood Island Vacation is *BRIDES OF BLOOD* (68), *MAD DOCTOR OF BLOOD ISLAND* (69), *BEAST OF BLOOD* (70), and *BRAIN OF BLOOD* (71). The Bare Box has *NAKED VENUS* (58) and Doris Wishman's *BLAZE STARR GOES NUDIST* (60), *DIARY OF A NUDIST* (61), *DEADLY WEAPONS* (73), and *DOUBLE AGENT 73* (74). The Sexy Space Box has *NUDE ON THE MOON* (60), *SPACE THING* (68), and *WHAM! BAM! THANK YOU SPACEMAN!* (72).



AFTER HOURS

COMBAT! (62) Season One, *THE DICK VAN DYKE SHOW* Season Four, *THE RICHARD PRYOR SHOW* (77), all 51 episodes of *PEE WEE'S PLAYHOUSE* in two boxed sets, and all five seasons (152 episodes) of the original *TWILIGHT ZONE*, this time in chronological order plus all 63 episodes of the 1980 version. Also: *SCREAM TEAM HOT TUB PARTY* (91) with *ONE MILLION HEELS B.C.* (93) with commentary from Fred Olen Ray and Jim Wynorski, *THE RAMONES RAW*, *THE MUNSTERS: AMERICA'S FIRST FAMILY IN FRIGHT*, and *JOHN CARPENTER*, a one hour doc.

KINO has silent comedy shorts comps starring Harold Lloyd (19-22), Charley Chase (24-26), two discs of Stan Laurel, and over three hours of Buster Keaton. Laurel and Hardy in *THE FLYING DEUCES* (39) comes with *THE STOLEN JEWELS* (31) and other shorts. Also Fritz Lang's *LILLIOM* (34) and the late Nazi era UFA epics *TITANIC* and *MUNCHHAUSEN* in color (both 43) with extras.

KOCH LORBER has a *POPEYE* 75TH Anniversary Collectors Edition with 85 cartoons, Jayne Mansfield

in the British *IT TAKES A THIEF*, and *TOO HOT TO HANDLE* with Christopher Lee (both 60), and a 2 disc *LA DOLCE VITA* (60) with hours of extras including Fellini shorts.

LION'S GATE has a 2 disc *ANGEL HEART* (87) with extras including a Mickey Rourke interview, *BRIDE OF REANIMATOR* (89), *KING OF NEW YORK* (90), with an Abel Ferrara doc. and his commentary, *THE DOORS* (91) Special Edition, Peter Jackson's *DEAD ALIVE* (92), *RETURN OF THE LIVING DEAD 3* (93), *DEE SNIDER'S STRANGELAND* (98), *STIR OF ECHOES* and *CANDYMAN 3* (both 99), *BEYOND REANIMATOR* (03), and an extended version of *THE REAGAN'S* (04), which was made for CBS but aired on Showtime.

MGM is being bought by Sony (which is merging with BMG). Post 1986 video titles will be affected. Meanwhile they have added *GARDEN OF ALLAH* (36), *PORTRAIT OF JENNIE* (48), *RUBY GENTRY* and John Huston's *MOULIN ROUGE* (both 52), *THE MANCHURIAN CANDIDATE* (62) with Frankheimer commentary and actor interviews, *FOLLOW THAT DREAM* (62), a two disc Special Edition of *THE GREAT ESCAPE* (63), a 2 disc Special Edition of *THE GREATEST STORY EVER TOLD* (65), *THUNDERBIRDS ARE GO!* (66), *GOOD TIMES* (67), *CHARLY* and *THUNDERBIRDS 6* (both 68), *CHASTITY* starring Cher and Woody Allen's *TAKE THE MONEY AND RUN* (both 69), *NED KELLY* starring Mick Jagger and *SUPPOSE THEY GAVE A WAR AND NOBODY CAME?* (both 70), *STRAW DOGS* and *ZACHARIAH* (both 71), the *KOLCHAK* movies *THE NIGHT STALKER* (71) and *THE NIGHT STRANGLER* (72) as a double feature, *PURSUIT* (72) starring Martin Sheen, about nerve gas at the Republican convention, *THE WILD PARTY* and *SMILE* (both 75), *JOYRIDE* (77), *ROLLER BOOGIE* (79), *THE APPLE*, *A SMALL CIRCLE OF FRIENDS*, and *THE MARTIAN CHRONICLES* mini-series with 20 mins., of new footage (all 80), Larry Cohen's *PERFECT STRANGERS* and *SPECIAL EFFECTS* (both 84), *MANHUNTER* (86), *SILENCE OF THE LAMBS* (91), *DREAM LOVER* (94), *SPECIES* Special Edition and *SHOWGIRLS* VIP Edition Box set (both 95), *HANNIBAL* (91), the *ROBOCOP TRILOGY* Box with Verhoeven commentary for the original and two making of docs.

The new MGM Charlie Chan Box set has *MEETING AT MIDNIGHT* (aka *BLACK MAGIC*), *THE CHINESE CAT* and *IN SECRET SERVICE* (all 44) and *THE SHANGHAI COBRA*, *THE JADE MASK* and *THE SCARLET CLUE* (all 45). All star Sydney Toler and Mantan Moreland. Midnight Movie DVDs (all from AIP) are *THE GHOST OF DRAGSTRIP HOLLOW* (59), *INVASION OF THE STAR CREATURES* (62), *THE GHOST IN THE INVISIBLE BIKINI* (66), *WILD IN THE STREETS* (68), *HELL'S BELLES* (69), Roger Corman's *GAS-S-S-S!* (70), *THE INCREDIBLE TWO HEADED TRANSPLANT* and *THE RETURN OF*

COUNT YORGA (both 71), INVASION OF THE BEE GIRLS (73), MADHOUSE (74), THE LAND THAT TIME FORGOT (75), AND TENTACLES (77).

MPI offers THE HOUND OF THE BASKERVILLES and THE ADVENTURES OF SHERLOCK HOLMES (both 39), A TALE OF TWO CITIES (58) with Christopher Lee, and AND THE BEAT GOES ON (99).

NEW CONCORDE will no longer make new features, just re-release old titles. This is a welcome change from producer Roger Corman endlessly remaking old titles.

PARAMOUNT has I MARRIED A MONSTER FROM OUTER SPACE (58), THE WORLD OF SUZIE WONG (60), THE SPY WHO CAME IN FROM THE COLD (65), Bava's DANGER DIABOLIQUE (68), MURDER ON THE ORIENT EXPRESS (74), THE STEPFORD WIVES and BUG (both 75), ORCA THE KILLER WHALE (77), BIG TOP PEE WEE (88), BODY PARTS (91), BODY BAGS (93), and the five disc FRIDAY THE 13th box with 8 movies and extras. And there's STAR TREK First Season, 8 disc collectors set, SOUTH PARK: THE COMPLETE THIRD SEASON and SOUTH PARK: THE PASSION OF THE JEW, and CHAPPELLE SHOW: SEASON ONE, currently the best selling TV show on DVD.

RHINO offers the Ed Wood Jr. scripted ORGY OF THE DEAD (65) with commentary by Stephen Apostoloff (!), SOUL TO SOUL (71) (see PV #32), LAND OF THE LOST - Complete First Season, ZZ TOP'S GREATEST HITS (12 videos), and NICK CAVE AND THE BAD SEEDS: THE VIDEOS.

20TH CENTURY FOX: I know I listed this before but - REEFER MADNESS (38)!, psycho Marilyn Monroe in DON'T BOTHER TO KNOCK (52) and NIAGARA (53), Ralph Bakshi's WIZARDS (77), Sir Paul's GIVE MY REGARDS TO BROAD STREET (84), MR. VAMPIRE (85) from Hong Kong, KING KONG LIVES (86), PREDATOR (87), a two disc Collectors edition with Gov. Arnold commentary and three hours (!?) of extras, THE COMMITMENTS and HIGHLANDER II Special Edition two discs with four hours of extras (both 91), Roland Emmerich's INDEPENDENCE DAY (96), Limited Edition, and his latest hit apocalyptic disaster epic THE DAY AFTER TOMORROW, THE SIMPSONS: The Complete 4th Season (92/3), MILLENNIUM: Season One, and of course the four disc STAR WARS Trilogy.

Sales of Fox's DVD of Mel Gibson's THE PASSION OF THE CHRIST (with English and Spanish subtitles and at \$29.98 each) are expected to double the huge box office gross. Fox has a special web site for churches to do their bulk ordering. A followup special edition is expected for Christmas or next Easter. Already in the all time top ten, THE PASSION will probably become the most profitable movie of all time. Countless other Jesus movies are also being released to cash in. What can you say about a guy (Rupert Murdoch) who releases all of the above plus DONNIE DARKO (see PV #37) in a directors cut after a theatrical re-release from Newmarket, and THE GIRL NEXT DOOR, Luke Greenfield's comedy about teenagers and the porn world (R or unrated with extras) while running an international re-elect Bush news channel?!

UNIVERSAL has merged with NBC. Meanwhile they've released THIS GUN FOR HIRE (42), BLACK ANGEL (46) with Peter Lorre, THE BIG CLOCK (48),



CRISS CROSS (49), THE MUNSTERS: Complete First Season (38 episodes), NIGHT GALLERY: Complete First Season, and COLUMBO The Complete First Season. The James Stewart Hollywood Legend box has DESTROY RIDES AGAIN (39), WINCHESTER '73 (50), REAR WINDOW (54), and VERTIGO (58), plus many extras. The Monster Legacy Collection Box is the ultimate (so far) batch of Universal horror classics (plus many sequels), all to help promote the recent overblown waste of time VAN HELSING.

VCI releases include the serials JUNGLE JIM (36), SECRET AGENT X-9 and SOS COAST GUARD with Bela (both 37), MANDRAKE THE MAGICIAN (39), THE GREEN ARCHER and KING OF THE ROYAL MOUNTED (both 40), THE PHANTOM and ADVENTURES OF THE FLYING CADETS (both 43), SECRET AGENT X-9 (45), and JACK ARMSTRONG, ALL AMERICAN BOY (47). FRACTURED FLICKERS (63) is 23 episodes of a TV show produced by Jay Ward and Bill Scott and hosted by Hans Conreid. Note: This is



RABID

the show that was blasted by Lon Chaney Jr. for making fun of his father's silent movies. And there's Joel McCrea in THE MOST DANGEROUS GAME and BIRD OF PARADISE (both 32), Bela in BLACK DRAGONS with THE CORPSE VANISHES (both 42), Bela and The East Side Kids in SPOOKS RUN WILD (41) with GHOSTS ON THE LOOSE (43), Bunuel's ROBINSON CRUSOE (52), 50th Anniversary Edition (shouldn't that be 52nd?), MAN IN THE ATTIC (53) starring Jack Palance, Vincent Price in HOUSE ON HAUNTED HILL (58) with THE LAST MAN ON EARTH (64),

HERCULES (59) with HERCULES UNCHAINED (60), and BORN INNOCENT (Linda Blair!) and DEATH GAME (both 74).

WARNER has a new DVD of FREAKS (32) with commentary, docs, and three alternate endings, GRAND HOTEL (32), the original British GASLIGHT (40) with the '44 American remake, THE BAD SEED (56), with commentary by star Patty McCormack, and a doc., a two disc special edition of AROUND THE WORLD IN 80 DAYS (56), VILLAGE OF THE DAMNED (60) and CHILDREN OF THE DAMNED (64), with commentary, THE JETSONS: Complete First Season (62), FLIPPER (63) and FLIPPER'S NEW ADVENTURE (66), JONNY QUEST: Season One (64), DEAD RINGER (64) starring Bette Davis, with extras, Polanski's FEARLESS VAMPIRE KILLERS (66), with a making of doc., Antonioni's BLOWUP (66), a two disc directors cut special edition of George Lucas' THX-1138 (71) with new ILM FX and many extras (after a Fall theatrical re-release), KUNG FU: THE COMPLETE FIRST SEASON (72), WATTSTAX: SPECIAL EDITION, ENTER THE DRAGON and THE LAST OF SHEILA (all 73), BLAZING SADDLES 30th Anniversary Edition with the BLACK BART TV pilot and Larry Cohen's IT'S ALIVE (both 74), WONDER WOMAN: THE COMPLETE FIRST SEASON (76), IT'S ALIVE 2 (78), HE KNOWS YOU'RE ALONE (81), THE HUNGER (83), PURPLE RAIN (84) 25th Anniversary Edition with eight Prince videos, UNDER THE CHERRY MOON, THE NAME OF THE ROSE, and IT'S ALIVE 3 (all 86), THE LOST BOYS (87), 2 disc Special Edition with over two hours of extras, RETURN OF THE LIVING DEAD 2 (88), GRAFFITI BRIDGE (90), THE SHAWSHANK REDEMPTION, 2 disc 10th Anniversary Edition (94), Mel Brooks's DRACULA DEAD AND LIVING IT (95), THE HISTORY OF ROCK N ROLL (95) as a five disc box set, and Spike Lee's JIM BROWN ALL AMERICAN, Director's cut.

Music Releases: NINE HUNDRED NIGHTS: Big Brother And The Holding Company with Janis Joplin (Eagle Rock), CASEY KASEM'S ROCK 'N' ROLL GOLDMINE Box (Kulture) - four comps previously released on VHS plus an Elvis doc., HEE HAW 35th Anniversary (5 volumes from Time/Life), LIVE FOREVER (First Look) starring Oasis, Blur and Pulp, IGGY AND THE STOOGES (MVD), their Detroit '03 reunion show, THE MAYOR OF SUNSET STRIP (First Look) about Rodney Bingenheimer.

Also: Silent TARZAN OF THE APES, TARZAN AND THE GREEN GODDESS and TARZAN AND THE TRAPPERS in an all P.D. Tarzan package (Platinum). 14 films in the Japanese ZATOICHI, The Blind Swordsman series from Home Vision. RABID (77) in English and French, with commentary from David Cronenberg and many other extras and THE STORY OF O (in three languages) with commentary by Just Jaeckin (from Ventura). Fulci's ZOMBI 2 (79) as a two disc 25th Anniversary Special Edition. Note the same movie was released by Blue Underground at the same time. Arnold in RED HEAT Special Edition (Artisan). RE-ANIMATOR Special Edition (Elete). Miramax - CLERKS - 3 (!?) disc 10th Anniversary Edition. The Uncut DANCE WITH THE DEVIL (Ardustry). And last, but not least JOURNEYS WITH GEORGE (HBO), Bush on the campaign trail, and THE WOMEN OF WALLMART (Playboy).



FRANCE

MR. FREEDOM (JFTHI!, 69) D/S William Klein, P Guy Belford, Christian Thivat, Michel Zemer

Dr. Freedom (Donald Pleasence), who is seen only on flickering TV screens, orders Mr. Freedom (John Abbey) to save France from Communism. The tall handsome overbearing American hero wears a cowboy hat or dresses like a football star, gives long speeches about the American way and shows propaganda films. The U.S. Embassy is a supermarket with dancing girls. French people at a training camp beat each other up and attack topless women. A wall of TV sets shows massive bombing. The idea that the USA will destroy a country in order to save it is a true enough premise (then and now) but this political comedy is pretty hard to sit through. It looks like an adult version of H. R. PUFNSTUFF with characters in ugly cartoonish plush costumes (designed by the director's wife). I did enjoy watching Delphine Seyrig (who was in-between Bunuel movies) in a sexy swimsuit and with curly strawberry blonde hair as Freedom's French ally Marie Madeleine. All star French cast members (many in bit parts) include Serge Gainsbourg as Mr. Drugstore, Yves Montand (the dead Capt. Formidable), Sami Frey (Christ), Rufus, Phillip Noiret, Catherine Rouvel, and Simone Signoret. With actual footage of then recent mass street demonstrations. The score is by Michele Colombier and "Respect" by Aretha Franklin is heard. It was filmed (in English) in France by Klein, an American G.I. who stayed in Paris after WWII. He also directed FAR FROM VIET NAM (67). Grove Press released it here. The widescreen print has some sound problems.

THE CLIC (VSOM, 85) D Jean Louis Richard, P/S Adam Moos, S Milo Manera

(LE DECLIC) This sex fantasy is based on very popular (in Europe) Milo Manera comics (which are seen at the end). Fez (Jean-Pierre Kalfon) is a chauffeur in New Orleans for the fat bald rich corrupt Cristian (Bernard Kuby). He hates him and wants his young wife Claudia (Florence Guerin). A black friend in a strip club tells him about how a small electronic device and hypnotic suggestion works like super Viagra on women. During experiments Claudia blows a clerk in a store dressing room and comes on to a priest and her butler. When she seduces a man in a men's room, Fez beats him. After an airboat ride she writhes around naked in the bayou (the stand out sexy scene) but is carried away by the eye patch private eye. When Fez finally gets to her on a beach (during a birthday party), her husband shows up, beats them and shoots him. The comic strip is erotic but the film just seems twisted. The location work is good though. This is the original version with Portuguese subtitles. Corman had Steve Barnett add naked American actresses and a voodoo subplot for the Concorde

release (TURN ON) in '93. EMANUELLE 5 (PV #26) had a similar makeover. There was also an American '97 cable mini series remake. Guerin was also in CALIGULA AND MESSALINA (82) and FACELESS (88).

40s

THE PERILS OF PAULINE (47) D George Marshall, S P.J. Wolfson, Frank Butler, P Sol C. Siegel

This Technicolor Paramount comedy claims to be based on the life of Pearl White but is almost all fiction. She (blonde Betty Hutton), a defiant tough Manhattan seamstress, is fired, but gets an audition with a traveling acting troupe led by the arrogant Mike Farrington (John Lund). She's so bad that she ruins a Civil War drama while playing a maid in blackface. She eventually quits and becomes a famous silent serial star while he's reduced to working as a carnival barker. While she's raising money for WWI Liberty Bonds, he's in the Army. Several Hollywood films are shot at once on chaotic multiple sets and chase scenes are filmed outdoors. Marshall had actually directed silent serials. She stars in a Chinatown scene, then makes headlines when she floats away in a runaway balloon. William Farnum plays a western hero and silent movie comedians (Chester Conklin, Paul Panzer, Snub Pollard, James Finlayson, Creighton Hale...) are fun to spot in small roles. With Billy De Wolfe and Constance Collier (friendly stage actors), William Demarest (movie director),

Frank Faylan (lecherous garment boss), and Louise Clark, Anita Brown, and Helen Crozier, typically unbilled as black maids. Songs are by Frank Loesser. I watched a horrible looking EP copy. White (who died in '38) was very famous for starring in the original 1914 PERILS... It was remade in '34 (with Evelyn Kapp), and there was a '67 feature spoof (with Pamela Austin).

THE RED DANUBE (49) D George Sidney, S Gina Kaus, Bruce Masahll, Arthur Wimperis, P Larry Wilson

Col. "Hooky" Nicobar (Walter Pidgeon) is a war weary one armed WWI vet stationed in occupied Rome in 1946 who calls crowds of people waiting for the Pope "blind superstitious fools." His general staff officer (Angela Lansbury) loves young Maj. "Twingo" McPhimister (Peter Lawford) but when they're all transferred to Vienna Twingo falls hard for Olga (Janet Leigh) a mysterious Russian prima ballerina. Olga, whose parents had died in Siberia, pretends to be Austrian so the Communist co-occupiers led by Col. Pinien (Louis Calhern) won't send her home to the USSR. A professor kills himself rather than return. On Christmas Eve refugees sing "Silent Night" in Russian at DP (displaced person) camps while being forced into trucks. Nicobar is ordered to respect the god-



MR. FREEDOM

less Russians' laws. The American officers are stationed at a convent, so the wise mother superior (Ethel Barrymore) goes with Nicobar to the Vatican and they eventually help convince the U.N. to make a decision on the situation. The silly happy ending to the otherwise grim movie has the stars singing "Row Row Row Your Boat." With Robert Coote, Alan Napier, Francis L. Sullivan, Henry Kulky, and a large poster for CAPTAIN KIDD starring Charles Laughton. The MGM release, a hit in its day, has been on TCM. Wilson also produced Andy Hardy movies, Nosferatu shorts, and THIS IS RUSSIA! (57). Calhern's colonel was the inspiration for the Fearless Leader on ROCKY AND BULLWINKLE!

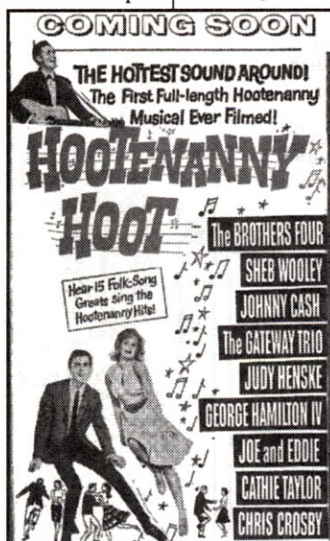
60s

HOOTENANNY HOOT (63) D Gene Nelson, S James B. Gordon, P Sam Katzman

Fast talking NYC TV director Ted (Peter Breck) ends up stranded in a Missouri college town where an enthusiastic crowd gathers on the street to watch live music. More acts perform on the porch of a mansion, then at the banks of Cripple Creek. He convinces a network to let him broadcast a Hootennay Circus from under a big top (did this inspire the Rolling Stone's ROCK 'N' ROLL CIRCUS). Headliners The Brothers Four might make you think of A MIGHTY WIND (0-) but the line up is stronger than any night of the HOOTENNANY TV show (ABC, 63-4). My favorite artist here is the great but hard to classify Judy Henske who does the twist while belting out "Wade In The Water" and wears a bathing suit while singing "The Ballad Of Little Romy" (about the murder of a pregnant woman). This is the kind of material Sandy Denny later did with Fairport Convention, but Henske is an even stronger singer. Sheb Wooley (a better singer than his comic song rep) does the theme song and a tough railroad song backed by sweaty men with anvils. Johnny Cash (another late great) does his '59 version of "Frankie's Man Johnny" (another murder song!), and George Hamilton IV does his then current crossover hit "Abilene." The Gateway Trio do "Puttin On The Style" (a hit in England by Lonie Donnegan) and later sing while jumping on a trampoline! Also with the (black) duo Joe And Eddie ("There's a Meeting Here Tonight"), Cathie Taylor (comic ballad), and Chris Crosby (out of place pop). Pamela Austin is Billy-Jo the ringmaster who falls for Ted's agent (Joby Baker), and Ruta Lee is Ted's rich ex wife and producer. The MGM feature was recently on TCM. The same produce/director team made YOUR CHEATIN' HEART (PV 40) next.

TARGET: HARRY (Rank, 69) D "Harry Neill" (Roger Corman), S Bob Barash, P Gene Corman

(HOW TO MAKE IT) Hydro plane pilot Harry Black (Vic Morrow) is released from prison in Monte Carlo so he can fly Carlyle (Stanley Holloway) to Istanbul. Carlyle is murdered and big Mosol Rashi (Victor Buono) demands some missing engraving plates. The grinning rich Diane Reed (Suzanne Pleshette) who wants them too eventually seduces Harry. It's a MALTESE FALCON inspired adventure with a few standout scenes and a fun cast. When Kemel (Milton Reid) a big wrestler in black leather battles Harry, they destroy an outdoor restaurant. Tourists looking at ruins on a Greek Island panic and run as Harry and Rashi escape from an old fortress prison, chased by the assassin Milos (Michael Ansara). Also with a very young looking Charlotte Rampling and Caesar Romero. The ABC (TV) International production was the first role for Morrow after COMBAT. Buono, who has to run a lot, played another Sidney Greenstreet type in NORTHEAST OF SEOUL (PV #35). The scenery and location work is great, but a boom mic shadow is visible in one scene. Monte Hellman (PV #25) was the editor and the score is by Les Baxter. Two very badly done segments were probably added for the '79 R rated release (as WHAT'S IN IT FOR HARRY). There's a sex scene with obvious doubles and a bloody topless woman being strangled. Corman also directed A TIME FOR KILLING (PV #35) and DESADE (PV #9) without credit. Thanks to Mark Morey (Amarillo, TX).



80s

KRUSH GROOVE (WB, 85) P/D Michael Schultz, S Ralph Farquhar, P Doug McHenry

I had just moved to Manhattan when 12" rap singles first made the charts in '79. Rap sounded fresh and exciting then and you could hear the latest hits just walking down the street. By the time of this musical co-star Curtis Blow (who I saw at The Mudd Club) was already considered old school. It's time to retire the slang used here (Bust a move! Know What I'm Sayin?), but I still like most of the music. Run DMC do "That's The Way It Is" and "King Of Rock," Blow does "If I Ruled The World," Sheila E. (and her new romantic look band) does "Love Bizarre" and "Holly Rock" and you get too brief but good musical appearances by The Beastie Boys and L.L. Cool J. The Fat Boys provide comic relief as a trio of students trying to make it and The New Edition sing one number. One Fat Boys song ("All You Can Eat") is like a video for Sbarro's, an overpriced tourist pizza place in Times Sq. Most of the artists leave the indy record company of young Russell Walker (star Blair Underwood) to sign with a bigger rival company whose owner promises "I'll get you on MTV!" Russell is beaten by goons working for a loan shark (Richard E. Gant) and he and his brother Run both want Sheila (who also raps and looks worth fighting over). Walker is based on Def Jam's Russell Simmons (who was a producer and plays another minor character). His partner Rick Rubin plays himself. Simmons and Rubin are now both more rich and famous than any singers they produced. Also with the Simmons brothers' preacher father as himself, Coati Mundi and Haoui Montaug. Ernest R. Dickerson was cinematographer. Note the fun nod to Schultz's CAR WASH (76) and plugs for Adidas and Coke. This R rated hit could have been PG if not for one "mother fucker!" Word!

DEATH BLOW - A CRY FOR JUSTICE (Witching Hour, 86) P/D/S Rafael Nussbaum, P Maria Olivier

(W.A.R., LETHAL VICTIMS) Women are being raped (some repeatedly) and beaten, by men who always avoid capture or prosecution. One sadistic rapist (Don Swayze) brags that "I'd be banging her while he jerks off," referring to his twitchy impotent older friend (Wally K. Berns from ASTRO ZOMBIES). A redneck in a pickup (George Buck Flower) calls his illegal immigrant victim "Taco Bender" and "Miss Chilli Pepper" before she stabs him in a junkyard. Other rapists include the young son (Jeff Kaaake) of a Senator and his friend and an insurance exec (Jerry Van Dyke). An actress victim (Leslie Huntly, who has a topless scene) hangs herself and a sympathetic TV reporter (Linda Kuromoto) is murdered. Even Helen Shaw (star Donna Denton, the queen

in GOR movies), a law student who works at the rape crisis center, is attacked (by a man in a horror mask). Eventually the vics put on ski masks, kidnap perps, brand their bare asses with the word rape and leave them exposed in public. An end statement says "while you were watching this 180 women were assaulted in America." The topic deserves serious attention but this direct to video feature (with three relatives of famous actors) is typical exploitation, complete with slo-mo action. It's less graphic than today's network cop shows though. Terry Moore (aka Helen Koford), who had recently posed in Playboy, wears a white hair wig to play the older crisis center patron. Also with Martin Landau (during his career low point) as Helen's judge father, Peter Lapis as the police sergeant who falls for her, Lisa London (from H.O.T.S.) as a pregnant victim, Jack Carter as her supportive father, Henry Darrow as the mayor, and Frank Stallone as the useless D.A. A radio ad for Franco's BARBED WIRE DOLLS is heard - which is fitting since several of the stars were from women in prison movies. With references to Cossacks raping Jews in Russia and American soldiers in Beirut. Nussbaum also directed the white slavery S+M movie PETS (74).

TEXAS

DUNGEON OF HARROW (Alpha, 62) D/S Pat Boyette, P/star Russ Harvey, S/makeup Henry Garcia, P Don Russell

Count De Sade (William McNulty) who lives in a mansion on a remote island with his young nurse Cassandra (Helen Hogan) imagines a laughing phantom (Lee Morgan) first seen in negative, and an attacking snake, bat, and giant spider (on wires). Mantis (Maurice Harris) is his loyal tall barefoot "Nu-bian" slave warrior in a skirt and with dyed white hair who looks like Dennis Rodman with a whip. Mantis hunts intruders with white dogs, and uses water torture and a stretching rack in a secret chamber. The paranoid insane Count slaps him around several times yelling "Fool! Blithering idiot! Filthy Incompetent!" and has his mute servant girl Ann (Michele Buquor) whipped. Her short 60s skirt helps undermine the 19th Century details. A ship sinks and survivor Aaron Fallon (Harvey, who narrates flashbacks) tries to find out what happened to his captain and discovers that the imprisoned Countess (Eunice Grey) is an insane leper who laughs like Cousin Itt. Clearly influenced by Corman's Poe movies but with a more sadistic edge, this was made in San Antonio and released by Herts Lion in '64. The Eastman color is faded. Note model ship and mansion. The prop spider looks like the one from *WORLD WITHOUT END* (56). Guest star Morgan, the only experienced film actor, was in many westerns. The late Boyette, a cartoonist, also made *NO MAN'S LAND* (64), also with Harvey and Morgan.

MANOS, THE HANDS OF FATE (Alpha, 66) P/D/S/act Harold J. Warren

The Master (Tom Neyman) whose six wives stand like statues in gowns around a flame, wears a black robe with a red collar and big red hands on it. His servant (John Reynolds) is a nervous young jerky voyeur cripple using a walking stick with a metal hand on the end who repeats "I am Torgo!" and "The master would not approve!" The wives fight each other and all complain at once (in a repeated audio loop) until The Master yells "Enough of this stupid bickering" and smacks a blonde around. Mike (Warren) arrives with his pretty wife Margaret (Diane Mahree), little Debbie and Peppy the poodle. They can't leave for some reason, so try to spend the night in a barren room with one dirty couch. Peppy is killed and Torgo corners Margaret leering "Master wants you! - I want you!" Neyman was also the (minimal) set designer, did the many hand sculptures and the creepy self portrait, his wife made his cape, and their little girl "played" Debbie. The editing, lighting and sound are all awful but the jazz combo (flute, horn, piano, drums) music is pretty good as are the two interesting vocals. *MANOS* is an experience to watch and was a perfect MST3K movie. The DVD is listed as 69 mins. but it was 74 when Emerson Films released it (in theaters!). Much has been made about Warren being a fertilizer salesman who made this in El Paso on a bet, but it would be more interesting to know the story behind Reynolds and Mahree both killing themselves in '66 after their first and last film roles! Torgo was parodied by Chris Elliott in *SCARY MOVIE 2* (01).

RECENT

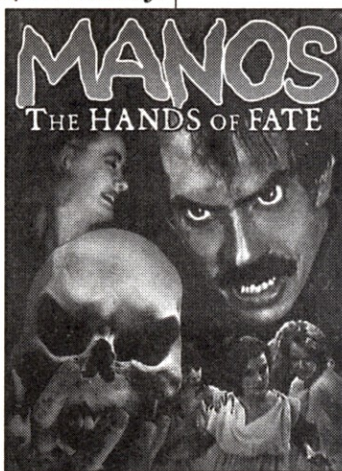
AND THEN THEY WERE DEAD (F Z Ent, 02) P/D/S/act Ray Schwetz, P/act Joseph Zaso

Seven people go to a Long Island mansion where a masked man in black leather kills them. The mute maid (Darian Caine) is around long enough to get naked, take a shower and be stabbed to death and photographed. The voyeur doctor (Zaso) has (clothed) sex with his angry wife, gets drunk, finds a decapitated head in the refrigerator, then has his blown off by a rifle. After all these deaths Sarah (star Tina Krause), who is pregnant and has nightmares, and Hunter (Devon Mikolas) take time off to have (offscreen) sex in the basement. Did the black butler (Willie Hill) do it - and who is watching b/w images of

everything on a surveillance system? I can accept this as a low budget spoof, but the sound, acting and synth music are all pretty bad. Also with Sarah Lippmann, Lynn Macri, and, a surprise to me - PV contributor Jim Knusch. With commentary and a doc. The DVD comes with *GUILTY PLEASURES* (PV #27) co-directed by Zaso (who has added commentary).

CHINA WHITE SERPENTINE (SubRosa, 02) P/D/S/edit/cine Eric Stanze, D/S Robin H. Garrels, P Jeremy Wallace, Chris Belt

Sadistic tattooed and pierced heroin dealer Tracy (Amanda Booth, whose face is obscured) uses addicts Trent (Jason Allen Wolfe) and Beth (Eli Degreer) for her personal sex slaves and directs them in porno videos for her web site. Their descent into oblivion is described by the sobbing (already dead) Beth in flashbacks and a video delivered to Trent's shaved head writer brother Dave (D J Vivona). When Trent's blonde sister Karla (Rachel Lewis) shows up with the troubled Zenna (also Booth) the gory outdoor chainsaw deaths seem to belong in another movie. This very downbeat 70 min. feature was made around St. Louis, Missouri. It's loaded with fast editing and well done FX including solarization and split screen and includes old Warner cartoon clips. The DVD (which has a deceptive arty cover) includes two informative docs., some outtakes and separate commentary tracks by the directors and the female leads. It's a reality experience to hear DeGeer (a former grip and boom operator), describing her first lesbian and threesome scenes, simulating bored doggy style sex, and her naked gun in the mouth suicide scene.



DR. HORROR'S EROTIC HOUSE OF IDIOTS (03) P/D/S/edit Paul Scrabo, S/act Brinke Stevens

Valerie (Debbie Rochon), Mark (Trent Haaga from *TER-ROR FIRMA*), and the nerdy rich Ashley (Nathan Sears) all arrive at a remote sex therapy retreat. The former horror movie host caretaker (Conrad Brooks) has convinced his former horror movie writer friend Frank (Michael R. Thomas) to impersonate a doctor. We see imaginary future scenarios for the lives of the patients, movie clips (making fun of cheap movies by Fred Olen Ray and Jim Wynorski) and a play. Mark becomes a zombie and a werewolf and Valerie is seen as an alien. Zacherley (still in fine form) comments, helps sing the theme song, dances, and is seen in a vintage TV clip along with Thomas, who uses a Lugosi voice and also appears as Igor. The battle of the sexes from a female point of view is the main theme and there are

knowing in jokes. There is no sex or nudity and Zach points out that the title is misleading. Also with Tina Krause, Ruby Larocca, Rachel Robbins, Stevens (briefly), Uncle Floyd, Bob Burns, and David "The Rock" Nelson. The light indy comedy was filmed near Stockholm, N.J. *THAT'S INDEPENDENT!* (aprox 60 mins.) has Scrabo showing the evolution of amateur filmmaking from 16mm, to Super 8, then VHS, but is mostly about the stars and making of *DR. HORROR*... See scrabo.com

THE FRIGHTENING (Ventura, 01) P/D David DeCoteau, S MatThew Jason Walsh

In this pro look but brainless body count movie, students and teachers are being murdered at Hallows End High, but classes go on and the cynical goateed principal (Robert Donovan from cable sex shows) acts like nothing has happened. The four killers (who wear sunglasses and dress like cat burglars) are upper class jock wrestling team stars. In a nightmare handsome blonde new kid in town Corey (star Matt Twining) wanders the halls in his underpants. He's befriended by Mason (James Foley) and his misfit punk look group. Still busy former "scream queen" Brinke Stevens is good as Corey's concerned mother but she's starting to look like Hillary Clinton. DeCoteau has made 48 features so far. Walsh also wrote his *BROTHERHOOD* movies, now available on a gay/lesbian pay per view channel. The DVD is letterboxed, includes commentary, and *BROTHERHOOD 3*. I imagine that an unrated version has more male locker room nudity.

SATAN WAS A LADY (Fly By Night, 01) D/S Doris Wishman, P Beau Gillespie

After many years, the late Wishman (PV #26) made three final features in Miami. This, her last, has the same title as a hard X movie she made in '75. Cleo (Honey Lauren) blackmails the creepy rich Mr. King ("Edge"), moves in with his fitness trainer son (Hans Lohl), and causes the death of his wife. She also kills other characters and whips King's withered old body in a bloody repeated fantasy scene. Meanwhile her loser/user boyfriend (Glyn Styler) who looks like a mutant member of the Cowsills, grimaces while he croons angry ballads with S+M themes to several bored old men and a dyke bartender in a strip club with silicone strippers. Even after death, he's heard on the soundtrack! Lauren (aka Smax), who has had TV show credits, has long curly hair and silicone breasts. In this humorless venomous anti sex movie, even the pet cat has a mutant paw. The DVD has making of scenes (see the little old white haired Wishman barking orders) and the cover features praise from Cult Movies, Videoscope, and Film Comment. See satanwasalady.com

SCIENCE BASTARD (Exhilarated Despair, 02) D/S Scott Phillips, P Shannon Hale

In this 40 min. film from New Mexico, a grey haired man narrates flashbacks about a young loser (Devin O'Leary) who drills his own head (as in BRAIN DAMAGE) and becoming a hero dressed like an auto mechanic. He battles a crime lord (Mike D'Ezra) with big fake arms and a sexy female assistant (Stephanie Leighs). With comic gore, a Devo like song, and a making of doc, in which the director (in a Johnny Knoxville shirt) talks about his (fake) public access shows. The one memorable "behind the scenes" extra is Leighs laughing while topless and being sprayed with a garden hose. Write to 1030 Truman SE #D, Albuquerque, NM 87108.

BARTELBY (Parker, 01) P/D/S Jonathon Parker, P/S Catherine Di Napoli

Bartelby (Crispin Glover), the only person to answer an ad, is hired as a file clerk by the City Records manager (David Paymer, who narrates). After a while he refuses to work and repeats "I would prefer not to" whenever asked anything. The exasperated manager, who gives him every opportunity to keep his job and tries in vain to figure him out, eventually has to have him thrown out. When he discovers that Bartelby is living in the office and won't leave, he has the office moved. He also has a distorted Bartelby nightmare, one of the best nightmare sequences I've seen in years. This excellent future cult film (based on Herman Melville!) manages to be funny, thoughtful, and subtly disturbing. It has loud clashing color schemes and Theremin sounds and Bartelby staring at an air vent is very much like a scene from ERASERHEAD. Glover, star of the WILLARD remake, is perfect for his role. With Glenn Headly as the secretary (a master of double entendres), Seymour Cassel (city manager), Maury Chaykin (slapstick office worker), Joe Piscopo (office tough guy), Carrie Snodgrass (editor), and Dick Martin (mayor). It was filmed in San Rafael.

TEENAGE CAVEMAN (Col, 02) D Larry Clark, S Christos N. Gage, P/FX Stan Winston, P Coleen Camp, Lou Arkoff

I stumbled onto this (in progress) on TCM one night and had no idea what the hell it was, but it reminded me of CAFE FLESH (82). In a post nuke future, Vincent (Stephen Jasso), an ageless bi-sexual alien/vampire (?) with a top knot ponytail and his seductress partner Judith (Tiffany Limos) force a room of teens to strip and fuck them and each other. My eyes zeroed in on Limos (a Hawaiian/Filipino former Ford model), but every time she gets naked the camera keeps cutting to the leering demented irritating idiot face of Jasso. A topless young black girl, ready for a threesome, blows up in an explosion of guts. An underage looking boy starts going down on Vincent, who then displays his decapitated head. Vincent sits around shooting heroin while slicing himself with razor blades (the wounds instantly heal). He later becomes a mutant monster with a pulsat-

ing head. Sarah (Tara Subkoff) and David (Andrew Keegan) are the top billed teens. Clark, a junkie in his 60s from Tulsa, OK, is known for his KIDS (95). Limos (his mid 20s lover) also starred (along with Jasso) in his part hardcore incest/ skateboard movie KEN PARK (02) with Elton John on the soundtrack. Gage has written for LAW AND ORDER SVU (the NBC child rape hit). This subversive homoerotic please kill me feature (with a totally misleading name) was part of a series of "remakes" (in name only) of 50's AIP movies for Showtime (owned by Sumner Redstone, as is CBS, MTV, Paramount, Blockbuster...). They were the last credits for Samuel Z. Arkoff. Winston did this around the time of PEARL HARBOR and before TERMINATOR 3.

VAMPIRE SISTERS (Brain Damage, 04) D/act Joe Ripple, P/S/cine./edit Don Dohler

A trio of vampire women use a web site to lure middle aged men who want to be dominated, tease them, then kill them. A voyeur (Dohler regular George Stover in his 30th year of guest roles in movies) sweats and babbles away before getting a knife in his head, one man has his eyeballs drilled out, and another has a hook thrust into his groin. Tall blonde Dawn (Darla Albormoz) takes a shower, but Stacy (Jeannie Michele Jameson), and Tasha (Syn Devil) never totally expose their silicone breasts. A thin underage looking European girl (Nathalie Tabora) is kidnapped and strips to an S+M bikini. A bald detective (Mark C. Lassise) has a bare chested fight. Leanna Chamish is his partner. Note the book about Dohler's Baltimore area movies. Extras include commentary, bloopers and a making of doc. Ripple made STAKES (02) with some of the same actresses.

PIPER

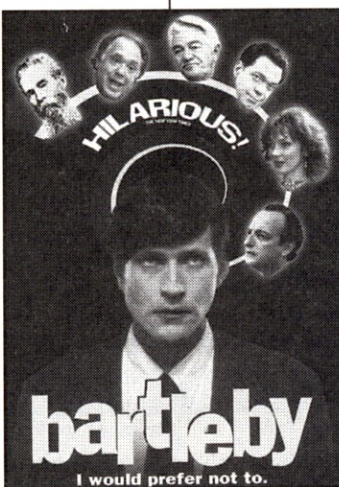
PSYCLOPS (MTI, 02) D/S Brett Piper

Shemp (Dan Merriman), a likable but overenthusiastic young video nut with curly died blonde hair discovers a contraption that brings insects from another dimension. The bugs (stop motion animated just like The Zanti Misfits on THE OUTER LIMITS) enter rotted corpses in a cemetery, turning them into zombies and burrow into Shemp's brain, turning him into a part human creature with a zoom lens eye. The mutant Shemp then kidnaps and ties up his friend Heather (Diane DiGregorio). Her roommate Kim (Irene Joseph) and the sensible David (Rob Monkiewicz) seek help from the Wican great granddaughter Amelia (Elizabeth Hurely, also a producer) of Artemus Winthrop (Philip Barbour). The 19th Century genius inventor is seen demonstrating his invention in a jumpy

b/w film from "1867." The FX (including psych scenes and some distorted POV shots) are great for a low budget indy. There's an Alternative Cinema plug and Katy Jordan is naked in a video being watched to make the otherwise PG feature an R. It was made in New Hampshire. Three of the leads were all also in Piper's ARACHNIA (PV #40).

SCREAMING DEAD (Seduction, 02) D/S Brett Piper, P Michael Raso

An egotistical NYC voyeur photographer (Joseph Farrell) uses unpaid naked women in degrading poses for his Faces Of Fear book and gallery show. He rents an abandoned mental hospital and threatens, mentally abuses, chains up, and secretly videotapes three young models. His blonde assistant Maura (Rachael Robbins) says "they're naked, stupid, and desperate for fame," and calls the shoot "wack off central." Brigit (Misty Mundae) is interviewed while blindfolded and naked and is later seen bloody and naked. Jennifer (C. J. Dimarsico) takes a shower. Meanwhile the depraved mutant faced killer ghost of the late owner (Kevin Shinnick) chains up Maura on the stretching rack in his torture chamber. With Rob Monkiewicz as the disgusted good guy hero, blonde Heidi Kristoffer, and A. J. Khan. This very hypocritical movie condemns degenerate art photography, while using similar exploitive shock visuals on film. The DVD has



SOUTH AFRICA

AFRICA EXPRESS (VSOM, 75) D Michele Lupo, S Mario Amendola, Bruno Corbucci, Gabrille Martin, P Salvatore Alabiso

John Baxter (Giuliano Gemma), a cheerful likable guy from Detroit, talks to Biba the chimp as he delivers supplies to remote African villages in his truck, the African Express. Madeline (Ursula Andress), a spy fleeing from a train massacre, punches and kicks Baxter when they meet, but he helps her and takes her to an orphanage because she's disguised as a nun. He also manages to stay respectful to the sexy and devious "sister." Meanwhile the pipe smoking Preston (Jack Palance) who runs an alligator farm, is secretly a WWII traitor and an ivory poacher. The mischievous laughing Biba, who can understand native drums, liberates animals from cages. Chases and fights take up time and other comedy relief comes from two fat European sisters, and natives who believe in a talking black statue. Andress (who usually did nudity in the 70s) had a bath scene in other versions and the Padre (Giuseppe Mafiolli) was an Irish Bishop. The cool soundtrack has a mixture of a full orchestra with native voices and vibes. I think one location is Victoria Falls. This is an English dubbed version of the Fox W. German/Italian co-production with Spanish subtitles. The same four leads returned in SAFARI EXPRESS (77), a sequel.

JAKE SPEED (New World, 86) P/D/S Andrew Lane, P/S/star Wayne Crawford, P William Fay

After blonde American student Maureen (Rebecca Ashely) is kidnapped in Paris, her older sister Margaret (Karen Kopins) feels responsible. Their grandfather (Leon Ames) says the only man for the job is the fictional Speed who "defeats evil where it exists." Margaret reluctantly joins a man (Crawford) claiming to be Speed and his young Watson type companion Dez (Dennis Christopher) in The "United States Of Africa" during a revolution. She accuses them of being "queer" but the wealthy white slaver Sydney (John Hurt) and his brother Maurice (Roy London) are a more obvious couple. They live in a mansion surrounded by black soldiers and with black servants. They sell blonde virgins to Arabs, shoot people execution style, and have a bloody torture chamber. When victims slide into a large pit of lions Sydney goes "Chow time pussycats!" Many blacks are run over, blown up, and mowed down with machine guns, especially during the apocalyptic mass panic evacuation scenes. The good very 80s score sounds like imitation Stewart Copeland and a local band plays a unique version of "She's A Maniac" from FLASHDANCE. Also with Donna Pescow, Ian Yule, Ken Gampu, Barry Primus, Monte Markham, and Millie Perkins. In the comic PG rated adventure Crawford (aka Scott Lawrence), whose odd movie career goes back to SOMETIMES AUNT MARTHA DOES DREADFUL THINGS (71), whispers like Clint Eastwood and resembles Sean Penn in constant pain. It was the first of seven South African movies in a row he was in. Fay later produced INDEPENDENCE DAY (96). Sydney, an acting coach, died from AIDS. This is now from Anchor Bay.

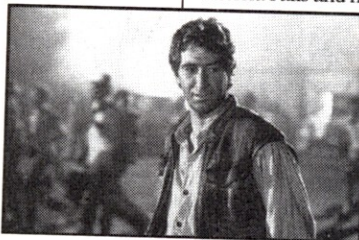
DJANGO STRIKES AGAIN (Anchor Bay, 87) D/S "Ted Archer" (Nello Rossati), S Franco Reggiani

(DJANGO 2) In the only official sequel to the international hit DJANGO (66), the former gunfighter (original star Franco Nero) ends his life of seclusion as a monk when the soldiers of the Nazi like "Hungarian" Orlowsky (Christopher Connelly) destroy a Mexican village. They beat, burn and drown victims, and take all the children (including Django's daughter) and keep them in a pit in a large ominous black iron clad ship. Orlowsky, a former commander of the puppet emperor Maximilian, transports captives to his vast slave mining camp. His enforcer is a sexy black woman in S+M jungle gear who whips the slaves on the ship (like Raquel Welch in THE MAGIC CHRISTIAN). She's also his mistress until a large breasted Countess (Licinea

Lentini) arrives. Django is sent to the camp but escapes with help from the eccentric Scotsman Gunn (Donald Pleasance), who says "You must be Crackers!" (several times). He retrieves his deadly Gatling gun from his own grave, befriends an orphan boy, and they travel in a hearse mowing down bad guys. Django sticks dynamite in the mouth of one and it all ends with a massacre in a chapel. Neither Mexico or Columbia (where this was officially filmed) had slavery or are known for having much of a black population. You might wonder why there are black servants, black slaves, and an unbilled evil black female character. You might notice that most of the mine slaves are covered in yellow dust to disguise the fact that they are black extras. Also with William Berger in the prologue. In a brief interview at the end of the letterboxed widescreen tape Nero sticks to the Columbia story.

GOING BANANAS (Media, 88) D Boaz Davidson, P/S Manachem Golan, P Yoram Globus, Michael L. Games

(MY AFRICAN ADVENTURE) Master Ben (David Mendenhall), the cute smiling kid of an American Senator, goes to a well stocked safari park in Tongola, with the cowardly Big Bad Joe (Dom DeLuise), and their local guide Mozambo II (bald Jimmy "Dy-no-mite" Walker) with a big dangling earring. They bring back a laughing (man in a suit) monkey Ben names Bonzo. When the corrupt police chief (Herbert Lom) discovers that Bonzo can talk he captures him and sells him to a circus. During the show, the ringmaster (Warren Berlinger) yells "Talk or I'll beat you, you stinking monkey!" as Ben sobs. The three heroes go to prison and Ben is attacked by scorpions by Victoria Falls and nearly dies. Slapstick comedy includes the monkey in drag, the stars as clowns (Walker looks like a blackface minstrel), the chief losing his toupee, and a pie fight. Except for consistently making fun of blacks for having missing teeth, it's not a bad kids movie. Bonzo is played by dwarf Deep Roy, recently in HAUNTED MANSION and BIG FISH. Fats Debecco (later a S. African TV host) is the comic Sgt. The score is by Pino Donaggio. Mendenhall, the kid in SPACE RAIDERS (83), makes his living doing voices for kids TV shows. Lom was in at least seven S. African movies in the 80s. Davidson made SALSA, also for Cannon, next.



JAKE SPEED

RIVER OF DEATH (Cannon, 89) D Steve Carver, S Andrew Deutsch, Edward Simpson, P Harry Alan Towers, Avi Learner

John Hamilton (Michael Dudikoff, in a role intended for Christopher Walken!) leads a safari of diverse characters up the Amazon in copters and on a captured pirate boat, then through the Brazilian jungle. This Alistair Maclean adaptation is often called a RAIDERS... copy, but it's more like an insane atmospheric mixture of KING SOLOMON'S MINES, THE BOYS FROM BRAZIL, and APOCALYPSE NOW. Dudikoff's quiet narration even sounds like Martin Sheen. Business tycoon Heinrich Spaatz (Donald Pleasance), a former Nazi, is out to kill Nazi war criminal Dr. Mantueffel (Robert Vaughn) who had left him for dead back in the opening WWII flashback. The doc, protected by Nazi guards, conducts germ warfare experiments in a lab in an ancient temple. RIVER... opens with a very chilling look at a holocaust death camp and ends with a camp of deceased and mutated natives. The first tribe looks like they belong in Brazil, but the others are nearly naked black men and topless black women in wigs. Why? Cheap locations and very affordable second class extras for Israeli producers. Members of the main cannibal tribe wear bones, drink blood, are smeared in blood, and (women and children included) are mowed down with machine guns. A helpful wise man (the only native with lines) is a white actor in blackface. A plot surprise featuring Cynthia Erland (a blonde who looks like a lost Hemingway sister) is botched and the ending is weak. Other characters are a corrupt local Col. (Herbert Lom), a man (L. Q. Jones) who runs dwarf wrestling matches, a captive woman (Sarah Maur Thorp), a pair of Nazi hunters, a spy, and a cabaret star who sings to a skeleton. Carver also directed DRUM (76). The o/p tape includes a trailer for CRACK HOUSE.

commentary and four short docs. The one about the actual Marlboro, NJ State Psychiatric Hospital (including an interview with a former patient) is serious and interesting. The one about Munda's career and her fans makes Michael Gingold of Fangoria seem like an employee of E. I. Video. Also with the NYC premiere of this movie and 82 year old Joseph Sarno, planning to direct a Munda movie.

P.R.C.

MONSOON (Alpha, 43) D Edgar G. Ulmer, S Raymond L. Schrock, P Peter Van Dune

(ISLE OF FORGOTTEN SINS) Critics love John Carradine in BLUEBEARD (44) but in his previous Ulmer movie, he's a lusty man of action who sings and gets the girl (Gale Sondergaard!). It's fun just to hear him say "You're full of bidge-water!" Deep sea divers Mike Clancey (JC) and Jack Burke (Frank Fenton) are friends who fight over women and money. Marge (Sondergaard) employs eight exotic women at her Pacific island gambling club (obviously a whorehouse). Mike and Jack have a big brawl, Olga (Betty Amann) shoots a man dead, and the commissioner (C. Montague Shaw) has the Isle of Forgotten Sins shut down. Everybody flees to the plantation island of the always smiling Krogan (Sydney Toller), who "laughs like a hyena." After a swim to an underground cave makes clinging sarongs wet, Krogan tricks the divers into recovering a chest of gold from his sunken ship while plotting to kill them. The local native chief warns "bad magic in sea" and as the monsoon kicks in Clancey and Krogan have a shoot out, later seen in IT CAME FROM HOLLYWOOD (82). It's long (82 mins.) for a P.R.C. feature thanks to several amusing musical sequences (one has a woman going "Sh...! Sh...!") while a woman in the band plays accordeon and the diving and fight scenes. Note the stunt doubles (and model boats). With Veda Ann Borg as the hot headed broken English speaking Luana and Rick Vallin as Krogan's piano playing partner Johnny Pacific.

THE GHOST AND THE GUEST (Alpha, 43) D William Nigh, S Morey Amsterdam, P Arthur Alexander, Alfred Stern

Newlyweds Webster Frye (future Oscar winner James Dunn) and Jackie (Florence Rice from Cleveland) leave NYC for a country house honeymoon but end up stuck there overnight with a group of eccentric strangers and a killer escaped con (Anthony Warde). Ben (Robert Dudley), the retired hangman who lives out back, hangs nooses from trees and hangs dummies in the house to keep in practice. A coffin is delivered and a lawyer, two gangsters and their women arrive pretending to be mourners. Jackie gets jealous when the short tempered Webster keeps stumbling through secret passages and seems to be making time with the idiot blonde (Mabel Todd) and/or the brunette (Renee Carson). The police chief (Jim Toney), who writes (bad) pulp magazine stories, cites the "Declaration of Penance." Webster's black chauffeur Harmony (Sam McDaniel), who says his wife "could give aspirin a headache!", seems to be the only sensible one and even tells some white characters off. The running joke of the hangman asking him to put his head in a noose kind of cancels out his mildly progressive (for the time) character though. Also with Eddie Chandler and Anthony Carruso. The only 56 mins release is funny thanks to the actors and vaudeville vet Amsterdam. I can imagine him delivering some of the same jokes, gags and sarcasm as Buddy on THE DICK VAN DYKE SHOW. Dunn, probably the most prestigious actor at P.R.C. also starred in THE LIVING GHOST (42) there. Both "ghost" movies are considered rip offs for not being supernatural. Who cares?!

MOHR

DATE WITH DEATH (JFTHI!, 59) D Harold Daniels, S Robert C.

Dennis, P Willima S. Edwards

This rare movie (filmed in Roswell, New Mexico) is better than you might expect but the plot is pretty ridiculous. Mike Mason (Gerard Mohr), a homeless pipe smoking vet headed west in a boxcar, finds himself impersonating Deverman, a just murdered NYC police chief in the corrupt town of Mendon, Arizona. He and Joe Emmanuel (Robert Clarke - PV #17/18), the gangster behind all the rackets in town, both want "hot tempered transient" singer Paula Warren (the headline making Liz Renay - PV #28). Paula sings "Flin Flam Game Of Love" in Joe's county club bar while wearing a silver pant suit. Her singing voice was one of The King Sisters (relatives of Clarke). Even after his identity is revealed, the local leaders agree to let Mason continue to pretend to be an honest visiting lawman and clean up the town. In slightly risqué (but G rated) scenes Renay wears a sexy tight suit and is surprised in a shower and a teenager has her sweater buttons cut off. I also like when Clarke (who is good as a bad guy) is blown out of a window. Former radio star Mohr never looked more like Humphry Bogart. Lt. Cudell (Harry Lauter) is a killer cop and Lt. Joslyn (Ed Erwin) is the only honest one. Also with Boyd Morgan (killer), Stephanie Farnay (Cudell's mistress), and Kenne Duncan (railroad security). Pacific Int. also released TERROR IN THE HAUNTED HOUSE (58) starring Mohr by the same people. Both were promoted as being filmed in PsychoRama. Subliminal messages were later banned by the FCC and there are none to be seen in this (worm) print. DATE played on a double bill with Clarke's HIDEOUS SUN DEMON.

GIRLS, GUNS, AND GANGSTERS (VSOM, 59) D Edward E. Cahn, P/S Robert E. Kent

This 70 min. U.A. release starts as a clone of THE KILLING (56) with Gerard Mohr as ex con Charlie Wheeler planning a multi million dollar Vegas casino payroll heist. A narrator fills in the details. Wheeler is also a sniper so his character combines the ones played by Sterling Hayden and Romeo Carey in Kubrick's classic. He wants platinum blonde Vi (Mamie Van Doren) even more than the cash but he slaps her and she says "You've been reading too many comic books!" The sexy but weary "Singing Bombshell" (who makes an A bomb joke) is the mistress of gangster clubowner Joe (Grant Richards) and is about to divorce Wheeler's prison cell mate Mike. Just as the heist seems to be working, headlines announce that Mike (Lee Van Cleef - perfect!) has escaped and the body count rises. I like when the sneering sadistic jealous killer glares through a window as Vi sings "Meet Me Halfway" at a drunken New Year's Eve party. She also sings "Anything You Desire" wearing a silver pantsuit while men play bongos that light up. The score and songs are by Buddy Bregman. Note the many



DATE WITH DEATH

close ups of Bulova watches and clocks. Also with Elaine Edwards and John Baer as the nice happy couple who run the diner and motel, Paul Fix as the trailer park ex con electronic expert Largo, and Beal Wong as the Singapore connection. Kent (aka James B. Gordon) and Cahn also made VICE SQUAD the same year starring Mamie.

30s

MOBY DICK (30) D Lloyd Bacon, S Oliver H. P. Garrett, J. Grubb Alexander,

This Warner Vitaphone sound remake of THE SEA BEAST (26) has been on TCM. Both versions starred John Barrymore as Ahab, were based on a play that pretty much ignored Melville, and had no one to call Ishmael. It begins like a prequel with Ahab as an acrobatic showoff harpooner arriving in picturesque New Bedford. He's a hard drinking, profane womanizer with tattoos of naked women, but he adopts a stray dog and falls hard for Faith (Joan Bennett) the singing church organist daughter of the new parson (John Ince). She waits patiently for Ahab while he's out to sea for years, but when he returns and sees his new peg leg she screams and runs away. Ahab goes away for seven more

years but she still waits for him, rebuking Ahab's stable younger brother Derek (Lloyd Hughes) who also loves her. In 1840 Ahab becomes captain of a ship he bought in Singapore but the entire crew deserts. He has Stubs (Walter Long) and Starbuck (Tom O'Brien) shanghai a crew from whorehouses and taverns in New Bedford but doesn't realize that his brother is among them. Derek is punched and whipped by Stubbs. Barrymore acts like Mr. Hyde (a famous role of his in 1920) as he lurks around in a cape and top hat, and a scene of the misfit crew (including a mutant hunchback with a hook hand), reminds me of ISLAND OF LOST SOULS. The documentary style butchering of the whale sequence was probably lifted from the '26 version. Noble Johnson is pretty amazing as the obsessed Ahab's native companion Queequeg. The more faithful '56 John Huston version cast a white Brit in the role. Also with Nigel De Brulier (crazy old Elijah), Mat Boley (big Whale Oil Rosie), and uncredited Richard Talmadge doing all of the star's stunt work.

SUPERNATURAL (MCA, 33) P/D Victor Halperin, S Harvey Thew, Brian Marlow, P Edward Halperin

Headlines explain that artist Ruth Rogan (Vivienne Osborne) "killed her three lovers after a riotous orgy in her sensuous Greenwich Village apartment." (!) The defiant laughing woman goes to the chair but Dr. Houston (H. B. Warner) manages to obtain her body and takes it to his penthouse lab to "prevent her personality from escaping." Meanwhile phony spiritualist Paul Bavian (Alan Dinehart) sneaks into a funeral home and makes a cast from the face of the body in order to swindle the dead man's rich blonde twin Roma Courtney (star Carole Lombard) during séances. Roma, who listens to home recordings (78s) of her late brother talking and singing, becomes possessed by the killer artist and leaves her boyfriend Grant (Randolph Scott) for Bavian, who kills with a poison ring. Closeups of the evil Roma's eyes are just like Lugosi's in the Halperins' WHITE ZOMBIE (32) and she's seen briefly as a sexy female spider. Spiritualist tricks are revealed but the ghost brother (Lyman Williams) turns out to be real. The 64 min. pre code Paramount release was the most expensive by the Halperin brothers and some great scale models were used for the Manhattan skyline, elevated trains and a yacht. It opens with quotes from Confucius and Mohammed. Sydney Salkow was the dialog director. With Beryl Mercer as the blackmailing Brit landlady and William Farnum as the jovial estate manager. Lombard returned in the even stranger WHITE WOMAN (PV #39).

TARZAN'S REVENGE (Video Yesteryear, 38) D David Ross Lederman, S Robert Lee Johnson, Jay Vann, P Sol Lesser

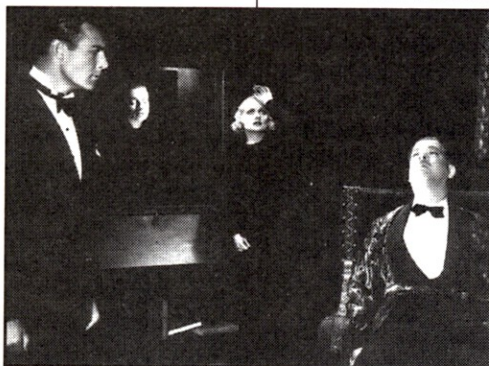
Wealthy evil Arab Ben Aley Bey (C. Henry Gordon) rules over the natives in his remote jungle palace but fails to impress wisecracking American Eleanor Reed (Eleanor Holm) with his expensive gifts on a luxury steamboat. Olaf (Joe Sawyer), who has a nervous twitch and uses poison darts, secretly works for Bey while leading the safari financed by her father (George Barbier). She eventually falls for Tarzan (Glenn Morris), he rescues her three times, and they swing on vines and swim together. Tarzan only says a few words but he yells and whistles. Her spoiled reckless hunter fiancé Evan (George Meeker) tries to kill him and his unnamed comic relief chimp lets cubs and other captive animals out of cages. When they reach Bey's palace the otherwise low budget looking 69 min. 20th Century Fox release resembles an Arabian nights epic. As two big natives bring the kidnapped Eleanor (in her bathing suit) to Bey, she demands "What's this all about?!" A suspension bridge scene and the bone through the nose natives show the influence of KING KONG. Koki, leader of the native bearers, is played by John Lester Johnson of Our Gang's KID FROM BORNEO (33) fame. Also with Hedda Hopper (sneezing comic relief mother), Corbet Morris (Brit servant), Blue Washington (native), (Wild) Bill Elliot (ship captain), and

an FDR reference. The one shot rival to the MGM series had the only featured acting roles for Holm (see obits) and Morris, both Olympic medal winners. Morris, who won the '36 decathlon in Berlin, looks good and plays her character with a cool sense of humor. Lesser later became the Tarzan series producer at RKO. The print is jumpy.

OLIVER REED

THE HUNTING PARTY (Tropic Twilight, 71) D Don Medford, P/S Lou Morheim, S William W. Norton, Gilbert Alexander (Ralston)

Corrupt wealthy Texas cattleman Brandt Ruger (Gene Hackman) and his influential friends are on his deluxe private train (stocked with hookers) ready to slaughter buffalos with new state of the art rifles with telescopic sites. The sadistic impotent Ruger burns a naked Chinese hooker (Francesca Tu) with his cigar. Meanwhile Frank Calder (Oliver Reed) kidnaps Ruger's school teacher wife Melissa (Candice Bergen). He protects her from the relentless drunken rapist Hog (L. Q. Jones) and his other men, but rapes her himself and starves her until she agrees to teach him to read. Ruger and his friends make a sport of stalking and killing off the kidnappers in a series of unfair sneak attacks from a distance. The kidnappers die slow painful deaths after (then shocking) blood squib FX bullet hits then their bodies are lined up like trophy animals. The frantic survivors flee to Mexico, Calder breaks down and cries, and Melissa screams "Please kill us!" Mitchell Ryan is Frank's most trusted and sensible ally and Simon Oakland is Ruger's. Also with G.D. Spradlin, Ronald Howard, William Watson, and Rayford Baines (from THE WILD BUNCH). The score is by Riz Ortolani. This much hated U.A. release (filmed in Spain) borrows ideas from ONCE UPON A TIME ON THE WEST, THE WILD BUNCH, and maybe even GREED but it was made by an uninspired TV director. Incredibly it has been on The History Channel! This tape is uncut. Bergen had just been in the equally violent SOLDIER BLUE (70), also a box office flop. Ralston also wrote WILLARD and BEN and Norton went on to write I DISMEMBER MAMA (74).



SUPERNATURAL

NO SECRETS (VSOM, 79) D/S/edit Peter Curran, S George Fowler, P Elizabeth Curran

(A TOUCH OF THE SUN) Reed (at his worst) stars as Marine Captain Nelson, a bumbling idiot of Jerry Lewis proportions who can't handle liquor. He becomes involved in a comic plot about astronauts being held for ransom by laughing peanut eating black dictator Sumumba (Edwin Manda) in Zambia. He also falls for Natasha (Sylvaine Charlet), a spy who works for Sumumba and is featured in three major out of place nude scenes. The safari sequence features the addled old Commissioner Potts (Peter Cushing with mutton chops), cannibals, an invisible force field, and a native guide (A.M. Phiri) reading Roots. With a gay Tarzan, a KING KONG clip, ray guns, commies, and NASA footage. The cast includes Bruce Boa, Keenan Wynn as a General who shouts loudly - a lot, Wilfred Hyde-White as the M character, and Hilary Prichard as Miss Funnypenny. This embarrassing spy jungle mess (with awful editing) was made on location (probably in South Africa) and released by 20th Century Fox. I hear it's often on TV in England. Charlet had starred in LA MARGE (76) with Joe Dallesandro. Curran also made THE CHERRY PICKERS (72) starring Lulu with Boa and Hyde - White. I must see it!

1970

OUTLAW RIDERS (Trash Palace, 70) D Tony Huston, S John Zila Jr., P Anthony Cardoza

This GP rated biker movie, starring an Elvis' Memphis Mafia bodyguard, actors associated with Al Adamson, T.V. Mikels and Ed Wood Jr., a son of Bing Crosby, and Cousin Itt, was the only movie directed by Huston (aka Enrique Touceda

REPUBLICANS

MILLHOUSE (A WHITE COMEDY) (JFTHI!, 71) D Emile de Antonio

Raw TV footage and outtakes tell the story of Nixon's rise to power. Many consider that he lost to Kennedy in '60 because he was awkward on television, but in fact he was the first politician to brilliantly use TV at every opportunity. Early on he advocates the death penalty for dope peddlers and wages smear campaigns against opponents by questioning their patriotism. In the famous "Checkers" speech he blames Truman for Korea and in the same year ('52) says that ships with Atomic explosives "can and will be used" in Indo China. In '62 he gives his "last" press conference, then in '64, campaigns for Goldwater, saying "Hubert is a Radical!" Note the effective use of Humphrey's funny first name. At the '68 Miami convention cops battle blacks as candidate Nixon (standing with Senators Dole and Thurman), says "Win this one for Ike!" (eerily like Reagan evoking "The Gipper"). Ike was dying in a hospital. Applause signs are used during a scripted live Q+A session in PA. He twists King's "I have a dream" for his own speech and evokes the silent majority as the GOP raises a record \$25 million in campaign funds. This fascinating 92 min. doc. (released by New Yorker Films) ends with reports of the record deaths in Viet Nam. Also with Kruschew, Herbert Hoover, Bob Hope telling gay jokes, and a Nixon wax figure head (see FUTURAMA). Despite his low politics (and Watergate), Nixon was more liberal, intelligent, and likeable than our #43. de Antonio, who dealt with Dallas and Nam in RUSH TO JUDGEMENT (67) and IN THE YEAR OF THE PIG (68), never made Michael Moore money. These pre video "underground" movies should be televised NOW.

A PERFECT CANDIDATE (First Run, 96) D R.J. Cutler, David Van Taylor

After the Iran Contra hearings, former boxer and Marine Lt. Col. Oliver North says he was "destitute." In '94 (after his conviction was overturned) he re-emerged as a born again American hero family values Virginia Republican running for Senate against (black) former Gov. Wilder, then the incumbent Chuck Robb. His "whose side are you on?" speeches are pro church and NRA and anti Clinton, U.N., and liberal media. He goes on CNN and G. Gordon Liddy's radio show, shoots guns, and signs bibles. Republican ads accuse Robb (LBJ's awkward son in law) of coke use and having an affair with Playmate Tai Collins. Campaign manager Mark Goodin had been fired as Rep. National Communications director after more or less calling the Democratic Speaker Of the House a homo (he should have said "girlie man"), and worked for the late Lee Atwater (seen here jamming with Bush I). Behind the scenes footage of Goodin, Mike Murphy (later with Arnold's campaign) and others planning, plotting, and joking is jaw dropping. Both sides play "the race card." It was a close election but Democrat ads labeled North a racist and Clinton and (after a backroom deal) Wilder both endorsed Robb (in a black church). The other star of this very revealing look at the cynical divisive "sideshow" of American politics is Washington Post reporter Don Baker. With audio commentary and many extras. Cutler also made THE WAR ROOM (93). North is now a right wing radio host who also works (where else!?) for Fox News.

BUSH'S BRAIN (Tartan, 04) P/D Michael Paradies Shoob, Joseph Mealey

This is the story of Karl Rove, George W's wizard behind the curtain and friend since 1973. See how he learned from the late Lee Atwater (who got Bush I elected) and repeatedly uses religion and racism while brilliantly playing the media. Learn how effective character assassination, attack ads, and smear campaigns were against TX. Gov. Ann Richards, presidential candidate John McCain, and quadriplegic Nam vet GA. Senator Max Cleland. See

him use the FBI to investigate and jail opponents. Hear his victims (some Republicans) describe him ("junkyard dog") and explain how he destroyed their careers. The once reclusive Rove has been all over the TV talk show circuit bragging about the election results. His smiling chubby face reminds me of an R. Crumb cartoon character. The 80 min. feature (based on a book) should be updated and re-released.

BURIED IN THE SAND: THE DECEPTION OF AMERICA (CYHL, 04) P Rob Cartee

This truly horrifying stomach churning doc. makes any FACES OF DEATH tape look like light entertainment. It's an effective case against Saddam Hussein and shows how sanitized American TV news is. It also tries (but fails in my opinion) to convince us that the Iraq war was the best possible move and that all Muslims are dedicated to destroying America. After (too familiar) footage of Nazi death camps and the recent Abu Ghraib prisoner abuse photos, we see graphic actual footage of what went on in the prison under Hussein: torture, medical experiments, and executions. This is followed by bloody body parts left behind by suicide bombers and Americans in Fallujah being burnt to death, dragged through the streets, then hung. Worst of all is the uncensored footage of recent beheadings of kidnapped foreigners. Taylor, an L.A. area right wing talk show host, grimly narrates from an ominous set with a chain link fence. He promoted this DVD (with tracks in three languages) and showed (censored) scenes from it on THE O'REILLY FACTOR.

DC 9-11: A TIME OF CRISIS (Showtime, 03) D Brian Trenchard Smith, P/S Lionel Chetwynd, P Robert Halmi Sr., John Vasey, Armand Leo



George W. is the first sitting American president to be portrayed in a starring role in a film. The obvious models for this feature (which debuted on Sumner Redstone's Showtime on 9/11/03) were the Stalin films of the Soviet Union. Stalin was always portrayed as a perfect godlike figure by a taller, better looking actor. Here Bush (Timothy Bottoms) is portrayed as a wise, brave, decisive, knowledgeable, spontaneous, angry and emotional but reassuring, heroic and compassionate take charge visionary who pumps iron and has no problems with English. When Bottoms/Bush speaks at The National Cathedral he's intercut with actual footage of Bush's parents, Billy Graham and other famous people in the pews as we hear "The Battle Hymn Of The Republic." When he addresses

Congress at the end, Bottoms morphs into the real George W., who evokes God. Bottoms, who had played George W. as a dangerous idiot on THAT'S MY BUSH (01) and in THE CROCODILE HUNTER: COLLISION COURSE (02), obviously follows the paycheck, as does Penny Johnson (LARRY SANDERS SHOW and 24) who is much prettier than Condoleezza Rice. Trenchard-Smith, went from LEPRECHAUN 3 (95) and ATOMIC DOG (PV #29) to the apocalyptic Evangelical OMEGA CODE 2 (01). Chetwynd, who worked on Reagan's election campaign and is on George W's Committee On The Arts, also made the Tom Selleck is IKE mini-series and the anti Kerry CELSIUS 41.11 (both 04). He saved many U.S. dollars by filming this in Toronto (!) and used uncredited scriptwriters including Fred Barnes, Charles Krauthammer, and Morton Kondrake, all familiar Fox News right wing talking heads. Cinematographer Ousama Rawi is from Baghdad. Also with Mary Gordon Murray as Laura, Lawrence Pressman (the coach in AMERICAN PIE) as Cheney, John Cunningham (STARSHIP TROOPERS) as Rumsfeld, Gregory Itzin (EVOLUTION) as Ashcroft, Stephan Macht (TRANCERS series) as Wolfowitz, David Wolos-Fonterio (THE RATS) as Powell, Alan Royal as Karl Rove, George Takei (!) as Norman Mineta, and Fox's Brit Hume as himself. The R rated, 127 min. feature was released on DVD (complete with audio commentary that deserves a separate review) just before the election. Maybe the next heroic leader movie will be a theatrical release.

III), a star of Larry Buchanan movies. After three bikers are killed during a small town Arizona bank holdup attempt, only leader Waco (Sonny West with bangs), Chuck (William Bonner) and their women are left. They flee South but in a Mexican bar Pedro (Raphael Campos) yells "I smell a Gringo!" and has his bikers beat and rob the two Americans and kidnap blonde Sharon (Darlene Duralia) and ponytailed Linda (Bambi Allen, who died young in 73). The loco wild eyed and wild haired Pedro, who rides in a sidecar, plans to sell the women and punches them when they try to escape. The jealous sexy Maria (Jennifer Bishop) is happy when he orders them killed. An avalanche helps with the rescue. With Felix Silla as the short hyper Mexican bartender and Valda Hansen as the helpful Sister Ann at a mission. Robert Tessier (with hair) and Lindsay Crosby are other bikers. The lighting is bad and the ending is ridiculous. Michael Lloyd produced the now very rare soundtrack (issued on MGM) featuring the loud raspy voice of Simon Stokes with The Nighthawks, Bob Correll (a son of the creator of Amos 'N' Andy), and some typical organ and guitar driven rock instrumentals. Bonner and Crosby also were bikers in Cardoza's BIGFOOT (PV #23).

HALLS OF ANGER (The Video Beat!, 70) D Paul Bogart, S Al Ramris, John Herman Shaner, P Herbert Hirschman

19th Century American Lit teacher Quincy Davis (Calvin Lockhart) reluctantly agrees to be the Vice Principal when a small nervous group of working class white kids are bused to the previously all black Lafayette High School. The black students mock, harass and threaten the new white ones. Doug (Jeff Bridges), a good student who just wants to be accepted on the basketball team, is beaten up. Sherry (Patricia Stich) is stripped by girls demanding, "You blonde all over?" Angry white parents take their kids out of the school. Most of the black kids can't even read. Davis gets in trouble for using a sex book to teach Lerone (Dewayne Jessie) to read. He convinces J. T. (James Watson Jr.) to paint a black history mural but the angry trouble making black revolutionary destroys it and calls for a strike. The VP finds some quiet time at the home of teacher Lorraine (Janet MacLachlan with a short Afro) and is inspired by a walk through the Watts ghetto. Leaky (Rob Reiner!) is the only white kid to make a racist comment (in private) and none of them do anything but try and fit in and continue to learn. While parts of this U.A. release are believable, I doubt if every single black student would be hostile to white kids and I bet harassment of bused in black students was a bigger problem. A list of black celebrities goes - Bill Cosby, Carl Stokes - and O.J. Also with Ed Asner as the coach and Barry Brown. The score is by Dave Grusin. Bogart's also looked at race relations in THE SKIN GAME (71). The next credit for the screenwriter team was THE ISLAND OF DR. MOREAU (77). Jessie was later aka Otis Day in ANIMAL HOUSE. The tape includes the trailer for BLACKBOARD JUNGLE.

CLONES

THE CLONES (Lightning, 74) P/D/S/act Paul Hunt, D/act Lamar Cord, S Steve Fischer

Nuclear scientist Dr. Jerry Appleby (Michael Greene) meets a clone of himself at the home of his girlfriend Penny (Susan Hunt). They argue and he's arrested. He escapes and destroys another clone in the secret lab of Dr. Swafford (Stanley Adams) who is conspiring to control the weather. Otis Young (THE LAST DETAIL) and Gregory Sierra (from BARNEY MILLER) play a pair of laughing joking CIE agents who chase the hero on foot and by car and hold Penny hostage in the closed Fun Zone amusement park. Appleby teams up with yet another clone of himself to save her. Dormant park rides instantly start up for dramatic effect and a very silly action scene involves a roller coaster and hand grenades. With computers and a Nixon poster on a wall. The cast includes Alex Nicol, John Drew Barrymore as a crazy hippy, and Angelo Rossitto as an angry dwarf. Gary Graver shot the Film Makers International production. Songs are by Patti Brooks. Hunt had directed nudie movies and MACHISMO (71). Cord

went on to SUPERVAN (73) and DISCO FEVER (78).

HUMAN DUPLICATORS (65) P/D Hugo Grimaldi, P/S Arthur C. Pierce

Tall alien agent Kolos (Richard Kiel), transported to Earth to establish a colony, takes over the mansion of cybernetics expert Prof. Dornheimer (George Macready). They start creating super strong killer clones in the big secret lab. Bodies are kept in coffins and the Bronson Canyon leads to a secret crypt. NIA (National Intelligence Agency) agent Glen Martin (star George Nader) poses as a reporter to investigate. Martin's boss (Hugh Beaumont in his only post LEAVE IT TO BEAVER role) suspects the Red Chinese and assigns agent Gale Wilson (Barbara Nichols) to help. The "undercover girl" in a pink dress is platinum blonde comedy relief. Kolos is weakened when he falls for the professor's blind niece (Dolores Faith from Cleveland) and is chained up by clones who proclaim "We are the master race!" My favorite scenes involve multiple clones of the butler and a fight with the one armed clone of George Nader. The lady doctor from Taiwan (who is cloned) is played by Lonne Satin, sister of Tura Satana! The Galaxy Being (Ted Durant) stays on a spaceship that resembles a Christmas ornament. The fun (and sometimes funny) Woolner Brother release also features Richard Arlen as an agent, and singer Tommy Leonetti. The same people made MUTINY IN OUTER SPACE (also with Faith) the same year. This used to be available (as JAWS OF THE ALIEN) from Thriller Video.

GERMANY

A DEGREE OF MURDER (VSOM, 67) D/S Volker Schlöndorff, S Arne Boyer, Niklas Frank, P Rob Houwer



(MORD UND TODSCHLAG) Marie (Anita Pallenberg) shoots her brute ex boyfriend when he shows up at her Munich apartment demanding sex. She figures "Nobody is going to miss him" and approaches strangers in an airport and a bar offering "500 bucks" to dispose of the body. Guenthar (Hans Peter Hallwachs), a garage worker, agrees to help but first she has repeated slo mo shooting flashbacks and gets drunk and they have offscreen sex twice. After more time is wasted, he finally gets Fritz (Manfred Fischbeck) to help and the three of them take the body wrapped in a rug to his friend's mothers country house. Posters are

seen for Cassius Clay and REBEL WITHOUT A CAUSE. Yes, the score was written by Brian Jones, who played flute, sitar, cello, harmonica and other instruments and recruited Jimmy Page (Yardbirds), Nicky Hopkins (Stones sessions), and Kenny Jones (Small Faces). A boogie woogie piano blues song is heard on a juke box. Stones fans know the whole Brian/Anita/Keith saga but few of them have seen this slow moving drama by Schlöndorff, later known for THE TIN DRUM (79). Hallwachs is still a star in Germany. Universal waited five years to release this in America.

DEATH AND DIAMONDS (SW, 68) D Harold Reinl, S Rolph Schultz, Christa Stern

(DYNAMITE IN GRUNER SEIDE) After a look at 42nd St, all of a sudden we're in L.A. where some killer thieves use poison gas, explosions and machine guns. FBI agent Jerry Cotton (George Nader) goes undercover as the British ex con safe cracker Rick Trevor but first he visits his mother! He gets friendly with the platinum blonde Lana (Sylvie Solar), mistress of club boss Bloom (Carl Mohner). Cotton is nearly cremated in a furnace and Lana is whipped by the sadistic Mabel (Malies Drager). A yellow and green Mayflower moving truck and industrial vacuum cleaners are used to steal diamonds from a bank. With bikini dancers in a pool hall, slot car racing, wrist radios, a trip to Vegas, and the Angela Dorian Playboy centerfold. The sixth in a series of seven Cotton movies is fun but the rear projection work is real bad. German movie trailers are at the end. Reinl was killed by his wife in '86.

PV

GHOULS GIMMICKS AND GOLD
(Duke Uni. Press, \$22.95) Kevin Hefferman

This fascinating book (the first one to realize how seminal THE HYPNOTIC EYE - PV # 39) was) takes a fresh look at Horror Films and the American Movie Business (the subtitle). It starts with 3-D and other gimmicks and ends with the new production code, ROSEMARY'S BABY and NIGHT OF THE LIVING DEAD. Hefferman discusses the impact of the important and prophetic best selling book The Hidden Persuaders (about how ad agencies psychoanalyze consumers) and Bridey Murphy and the reincarnation craze, art theaters, Hammer, William Castle, Vincent Price, AIP, PEEPING TOM, BLACK SABBATH foreign co-productions, promotion and grosses, and movies on TV. A revealing appendix details movie packages sold to local stations. It's 336 pgs.

ANNA MAY WONG (McFarland, \$45)
Phillip Leibfried, Chei Mi Lane

Wong Liu Tsong (from L.A.) became the one and only Asian American movie star during the old studio system years This covers all her movies from extra roles in 1919 to PORTRAIT IN BLACK (60) plus stage, radio and TV work.

When her parts were too small or cliché in America, she went to England and was treated as a star. Back home at Paramount she starred in DAUGHTER OF THE DRAGON (31), LIMEHOUSE BLUES (35), DAUGHTER OF SHANGHAI (38), ISLAND OF LOST MEN (39) and others, then worked for the Chinese war relief effort (and at PRC) during the war. She often had to act opposite yellowface Caucasians and when her characters fell for white men they usually had to commit suicide! The 190 pgs. contain some great rare pictures and all the facts about the movies but I was hoping for more about her personal life. There really should be a BIOGRAPHY type show about her.

CLASSICS ILLUSTRATED (McFarland, \$55)
William B. Jones Jr.

I bought and read many of these adaptations of classic literature (especially the sci fi and horror oriented ones) but hadn't thought about how they influenced me at an early age. I really enjoyed this detailed deluxe 270 pg. history with many illustrations (some in color). It shows how Albert Kantor, a Russian Jew, started his unique line of comic books (which lasted 30 years) with The Three Musketeers in '41, and which of his writers and artists were the best (including many artists from Mad and E.C.) and the worst. Some titles were thoughtfully condensed from novels but others were based on movies, subverted the original message and/or were racist. Reprinted titles were often updated and changed over the years. Many public school systems used Classic Illustrated in classes (!) Kantor's son directed the first Elvis movie.

RICK TREMBLE'S MOTION PICTURE PURGATORY Vol. 1
(Fab, \$16.95)

This is a comp of 180 one page movie review cartoon strips from The Montreal Mirror. Some strips are one joke put downs while others are like detailed Mad magazine spoofs crammed into one page. Many are hilari-

BOOKS



ous and do a better job than most written reviews Tremble's style resembles simpler more cartoonish Joe Coleman art and his taste in movies is pretty alternate. Titles include recent releases, many horror, cult and indy titles plus some very old (BIRTH OF A NATION), foreign (THIS NIGHT I'LL POSSESS YOUR CORPSE) and extreme mondo ones. Speaking of extreme the review of JACKASS: THE MOVIE (a major release from Viacom) shows just how far popular entertainment has devolved.

THE EUROSPY GUIDE (Luminary Press, \$25) Matt Blake, David Deal
Bond titles (covered in many books) and American spy movies are absent but the many 60s movies covered here (with credits and many nice foreign language posters) range alphabetically from the comedy 002 AGENTI SEGRETISSIMI (starring Franco and Ciccio) to the Spanish YPOTRON (a space weapon). It's the first English language book I know of to seriously deal with the Lemmy Caution (starring American Eddie Constantine), Jerry Cotton (starring American George Nader), Coplan, 077, 117, and Kommisar X series and the authors have a pretty sensible take on the often

ridiculous and low budget movies they review. I first heard of many of these Euro obscurities in Castle Of Frankenstein magazine. It's 308 pgs. and from Midnight Marquee.

PROFUNDO ARGENTO (Fab Press, \$39.95) Alan Jones

This seems to be the ultimate Argento book (so far) and is a must for fans.

Besides the movies he directed produced and wrote up to THE CARD PLAYER (03), chapters (all with interviews) are on Asia Argento, Daria Nicolodi, other actors (Jessica Harper, Julian Sands, Max Von Sydow), musicians (Keith Emerson, Claudio Simonetti, Simon Boswell...) and many other collaborators. Jones has reported from on the set of many Argento movies and has become close friends with the director. His 336 pg. book is detailed and filled with great photos and posters (many in color), but is not very critical.

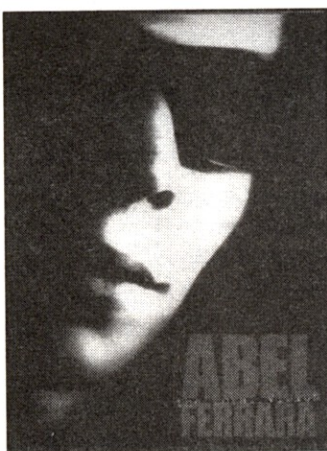
ABEL FERRARA - THE MORAL VISION (Fab, \$226.95) Brad Stevens

Ferrara's first feature was the X rated NINE LIVES OF A WET PUSSYCAT (76), the Italian-Irish from The Bronx gained notoriety with the rape revenge movie Ms 45 (80), had hits (more or less) with THE KING OF NEW

YORK (89), and BAD LIEUTENANT (92) and continued to make increasingly incoherent movies until 'R XMAS (00) with Ice-T. This obsessive heavily researched and detailed book also examines Ferrara's shorts, TV episodes (including MIAMI VICE), music videos and many unrealized projects. The facts indicate that Ferrara (who wrote the foreward and comments on his own career) is a unique nutcase drug addict. It's amazing that he managed to complete as many features as he did. 370 pgs with color inserts.

SONIC COOL THE LIFE AND DEATH OF ROCK AND ROLL
(Hal Leonard, \$24.95) Joe S. Harrington

I enjoy reading opinionated irreverent books where one person tries to put



a personal perspective on the entire history of R+R. This one is closer to Chuck Eddy's *Accidental Evolution Of Rock and Roll* than R. Meltzer's (dense, confusing but brilliant) *The Aesthetics Of Rock*, which had the advantage of not having to deal with all the crap recorded after 1969! Anyone could find some opinions to piss them off in these 600 pgs., but I learned things (mostly about hard core punk and gangster rap) from Harrington (who I bet was a kid in the 70s). There's a great live photo of John Morton's x - x (a Cleveland band I was in for a few days) but no mention of them in the text. I am mentioned and called a historian though. I wonder if some of the mistakes are just to see if the reader is paying attention. The Bizarros from Texas? The Fugs with records in the top 40!? (leader Ed Sanders WAS on the cover of Life!) I also detect the corroding influence of VHI's *BEHIND THE MUSIC*.

LESTER BANGS READER (Anchor, \$15) John Morthland

Hard to believe that Bangs (who wrote for the original weekly *Psychotronic* — for free!) has been gone for 23 years. This comp of his writing from *Creem* and some lesser publications plus some previously unpublished ramblings isn't as balanced as *Psychotic Reactions*... but even when Bangs was wrong and/or grappling with the meaning of it all, his writing about music (and the decline of pop culture) was more interesting than pretty much anybody else's then (or now). In '82 he wrote that "99% of current music is useless" — and that was before MTV and Clear Channel drove the percentage up. And I bet he would have really hated *ALMOST FAMOUS*.

THE TEXAS CHAINSAW MASSACRE COMPANION (Titan, \$19.95) Stefan Jaworzyn

This covers the making of (nice production shots) and influence of the '74 indy horror classic, all its sequels, the remake, Ed Gein, the erratic career of Tobe Hooper, and why the original distributors went to prison. It's an aural history with good interviews with many actors and behind the scenes talents (including the late Robert Burns) interspersed throughout the 272 pgs.

GODS IN POLYESTER (Succubus, \$40)

Suzanne Donahue, Mikael Sovijarvi

This huge (11 sq inches) and very heavy soft cover coffee table book from Holland is a "survivors account of international (but mostly American) 70's Cinema Obscura." Interviews are spread throughout chronological chapters on movies. *DEATH BED*, *DEMON LOVER*, *DON'T GO NEAR THE PARK*, *GIANT SPIDER INVASION*, *HOUSE ON SKULL MOUNTAIN*, *STANLEY*, *SATAN'S CHILDREN*, and *WALKING TALL* receive more space than most. Leo Fong, Bruce Glover, William Greife, Donald Jackson, John Phillip Law, and Ted Mikels have also been interviewed in PV. Some others are Robert DoQui,

George Buck Flower, Gary Graver, Richard Harrison, Jack Jones (!), Linnea Quigley, Fred Sebastian, Carol Speed, and George Stover and many I never heard of. Many photos are full page. See fabpress.com or abc.nl (the American Center Bookstore).

60 GREAT HORROR MOVIE POSTERS, 60 GREAT SCI-FI MOVIE POSTERS (Hershenson, \$14.95)

Each of these books feature beautiful full color suitable for framing posters in chronological order, one per page. Horror posters go from *THE DEATH SONG* (1913) to *ARMY OF DARKNESS* (93) and the sci fi ones go from *KING KONG* (33) to *THE IRON GIANT* (99) but both concentrate more on the 30s, 40s and 50s. The covers are from *MANIAC* and *THE GREEN SLIME*. We sell both books.

VIDEO HOUND'S GROOVY MOVIES (Visible Ink, \$24.95)

Irv Slifkin

This big book covers "Far-Out Films Of The Psychedelic Era." Three of the 20 chapters of reviews are on spy movies. Others include horror, sci fi, black cast movies, sex, drug, biker, and music movies. Most reviews take up a page or more so you don't really get that many in 590 pages. There are many entertaining sidebars, a Roger Corman foreword, and ratings are little dog bones. Like all books in this series (8 so far), and Leonard Maltin review books for that matter, this was written by a committee of people, in this case including past PV contributors Lowell Goldman and Ed Grant. The 60s/70s time frame is broken by including recent titles (and *Austin Powers* on the cover).

50 FACTS THAT SHOULD CHANGE THE WORLD (disinformation, \$14.95) Jessica Williams

Here's a book for you who think you can "handle the truth." The cover alone states that: A third of the world is at war, 30 million people in Africa are HIV positive, More than 150 countries use torture, and Cars kill 2 people every minute. These and other disturbing facts are backed up and examined in 346 pgs. Some more: There are 27 million slaves in the world today, Tiger Woods makes \$148 per second, and America spends \$10 billion on pornography each year. The sad word in the title is *SHOULD*. See disinfo.com



Profundo Argento

BOOK OF LISTS (disinformation, \$16.95) Russ Kick

This one is an uneven mixture of pop culture trivia and serious scary little known facts (as in the book above) and quotes divided into themes (drugs, crime, war, sex, religion...). The heart of the book though includes quotes about the Iraq war and lists Corporations that ripped off the US Government, CIA front companies, and Nuclear (now pronounced "Nu-Q-lar") tests that spread radiation into civilian areas. 320 pgs.

PV

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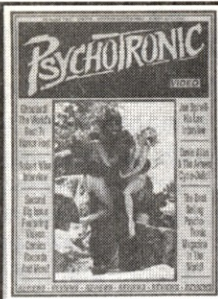
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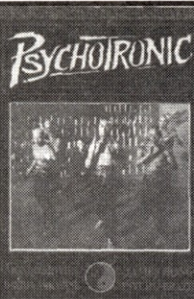
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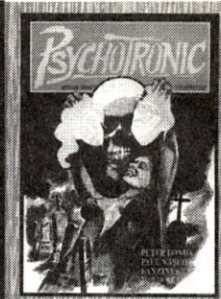
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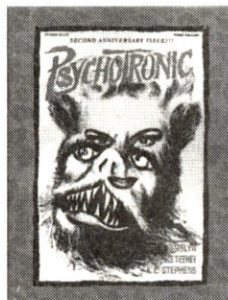
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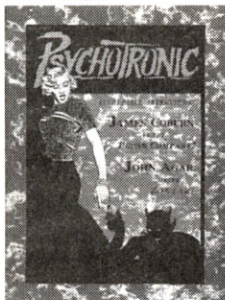
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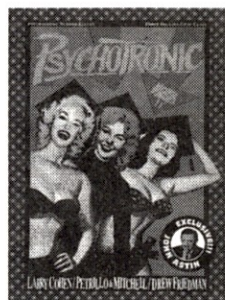
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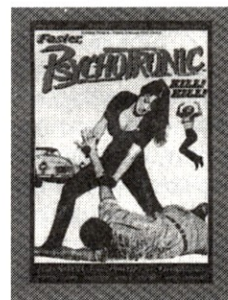
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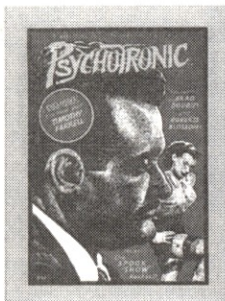
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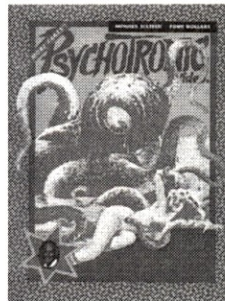
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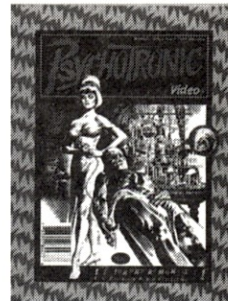
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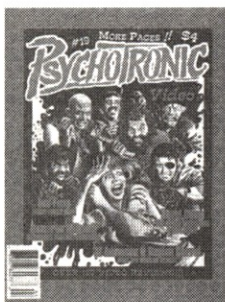
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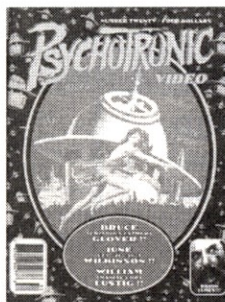
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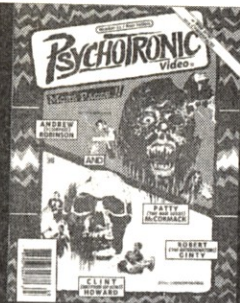
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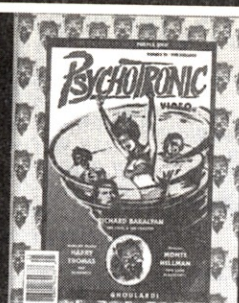
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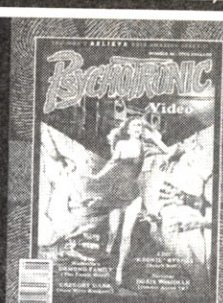
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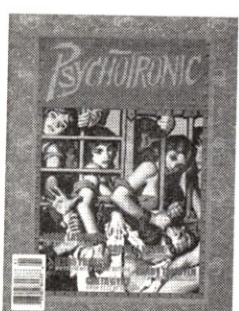
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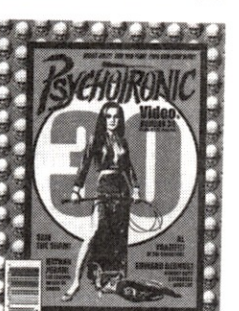
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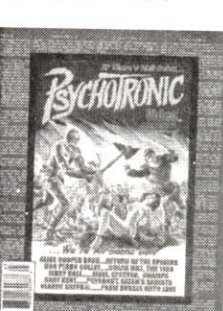
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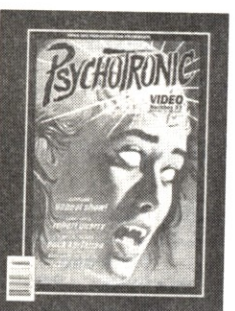
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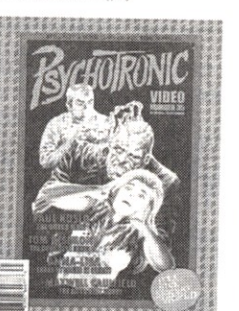
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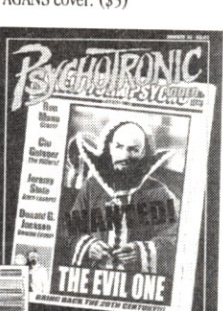
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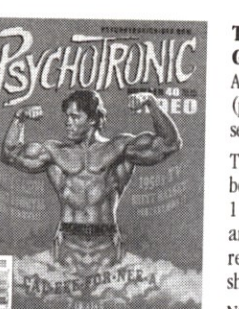
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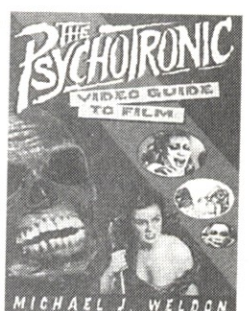


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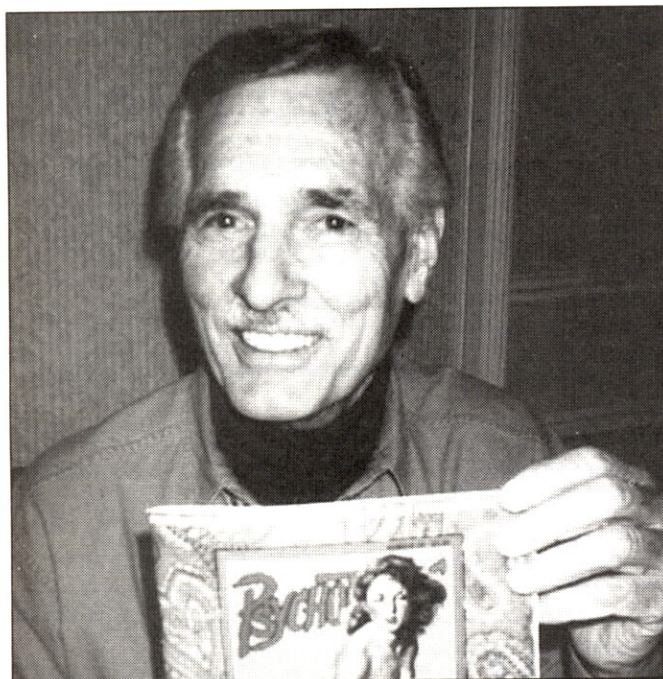
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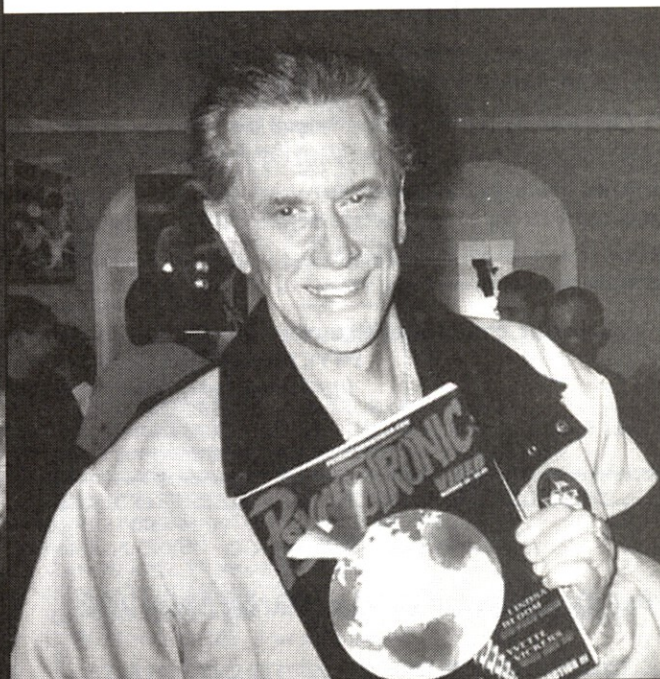
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The Richard Lloyd
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Left: Dennis Weaver (TOUCH OF EVIL)
Below: Andrew Prine
(SIMON, KING OF THE WITCHES)

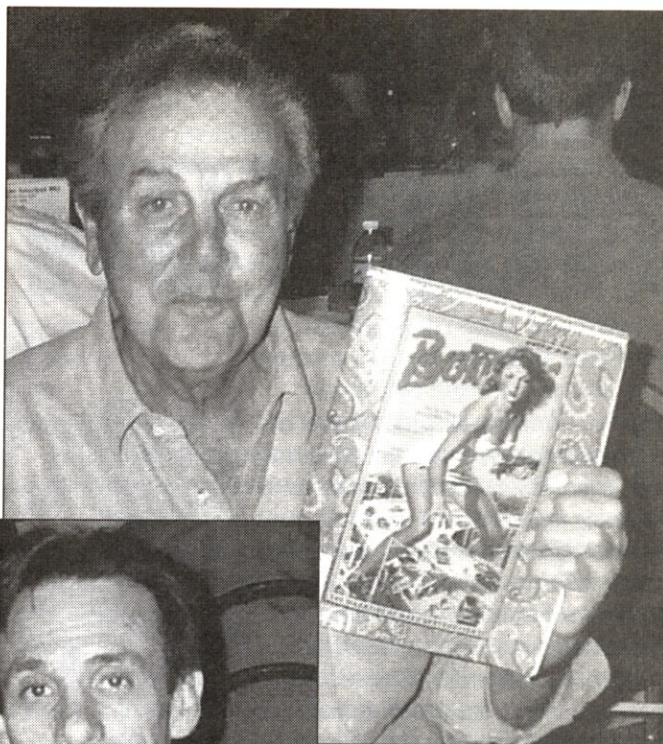


Above: Angel Tompkins (THE LITTLE CIGARS)
Right: Betsy Palmer (FRIDAY THE 13TH)





*Darlene Tompkins
(BEYOND THE TIME
BARRIER)*

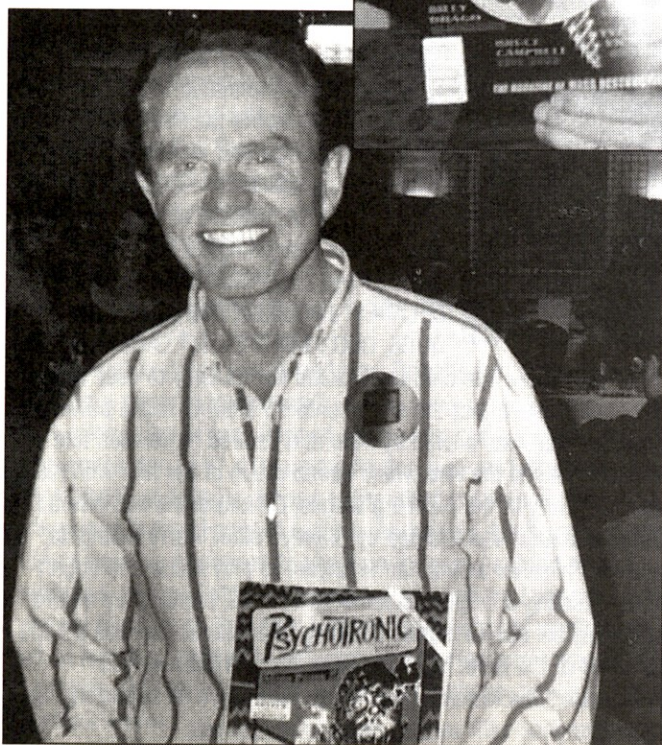


*Mike "Touch" Connors
(DAY THE WORLD
ENDED)*



*Steve Railsback
(MANSON)*

*Bill McKinney
(THE SHE FREAK,
DELIVERANCE)*



*Jennifer Rubin
(BAD DREAMS)*



KEN NORTON

by Paul Talbot

The 1970s was a Golden Age for both boxing and the movies. While the sport gained more popularity and respect than ever before, filmmakers were breaking new ground and exploring topics that had previously been taboo. As a kid, Ken Norton had little interest in either boxing or movies, but as a man in the 1970s he became an icon of the ring when he defeated Muhammad Ali and a hero of the screen when he starred in the controversial, slavery-themed hit movies *MANDINGO* and *DRUM*.

Born in Jacksonville, Illinois on August 9, 1943, Norton ran track and played basketball and football before earning a scholarship to Northeast Missouri State. In 1964 he quit college and joined the Marines Corps, where he first took up boxing and became a three-time winner of the All-Marine heavyweight title. He moved to Los Angeles in 1967 to fight his first professional bout and by 1973 his impressive record was 30-1 with 23 knockouts. At the San Diego Sports Arena on March 31, 1973 Norton stepped into the ring with the legendary Ali for what commentator Howard Cosell called "the worst mismatch in the history of boxing." On national television, underdog Norton broke Ali's jaw and was named the North American Boxing Federation (NABF) heavyweight champion on a split decision. Cosell apologized to Norton. Ali took the title away from Norton in a rematch later that year that ended in another split decision.

Norton's fight career and photogenic features kept his picture in the papers and established him as an international sports celebrity. He had an unbilled, non-speaking, "very small" part in the 1972 low-budget movie *TOP OF THE HEAP*, in which he and fellow boxer Hedgemon Lewis are featured in a barroom scuffle, but Norton never thought that boxing would launch him as a movie star. However, a major film project was being developed that had the perfect role for him.

Italian movie mogul Dino De Laurentiis (*THE BIBLE*, *DEATH WISH*, and more than one hundred other features) had bought the film rights to Kyle Onstott's novel *MANDINGO*. The setting of the massive 659-page book was Falconhurst, a pre-Civil War Southern plantation run by the rheumatic, hot toddy-guzzling slave breeder Warren Maxwell and his limping but virile son Hammond. After purchasing Mede, a rare descendant of the Mandingo tribe, Hammond trains the slave as a fighter. Hoping to create an heir for Falconhurst, Hammond marries his blonde teenage cousin, Blanche, then neglects his wife in favor of Ellen, one of the plantation's "wenches." Seething with jealousy and



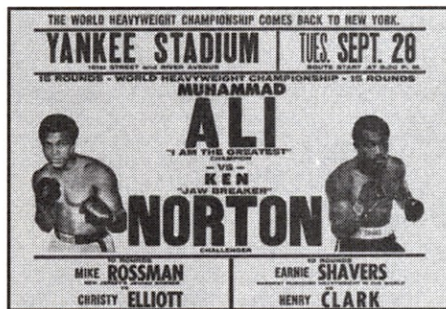
With Luke Perry in *MANDINGO*

lust, Blanche summons Mede to her bedroom and the affair leads to a grisly conclusion.

Originally published in 1957, the novel became a paperback sensation and by the mid-1970s had sold five million copies. *MANDINGO* spawned a whole series of official sequels and prequels as well as dozens of imitators. Throughout the 1960s and 1970s store racks were stuffed with sensational paperback covers showing frail Southern belles succumbing to shirtless, muscular male slaves.

Despite the lowbrow source material, De Laurentiis's film version was a major production with a multi-million dollar budget, lengthy schedule, prestigious crew, and distribution through Paramount Pictures. Thirty-year veteran Richard Fleischer (*NARROW MARGIN*, *COMPULSION*, *THE BOSTON STRANGLER*) was hired as director and the eccentric Oscar-nominated Norman Wexler (*JOE*, *SERPICO*) wrote the screenplay. *MANDINGO*'s large cast included Oscar-nominated James Mason (*20,000 LEAGUES UNDER THE SEA*, *LOLITA*) and then-hot up-and-comers Perry King (*SLAUGHTERHOUSE FIVE*, *THE POSSESSION OF JOEL DELANEY*) and Susan George (*STRAW DOGS*, *DIRTY MARY CRAZY LARRY*).

MANDINGO's title character would not be easy to cast. Mede, the pugilist slave that the story centered around, had a powerful physique that was envied by men and desired by women and whoever played the role would spend much of the film with his shirt off. Early in the planning stages, De Laurentiis had offered the role to and was rejected by Sidney Poitier, Harry Belafonte, and Ali. Fleischer wanted an unknown to play Mede and began screen testing a large number of handsome, pumped-up actors and athletes. Sports heroes crossing over into acting was a popular trend at the time. Major athletes like Jim Brown, Fred Williamson, Joe Namath, and Rosey Grier were all appearing on movie screens with varying degrees of success.



Ralph Serpe, MANDINGO's executive producer and a longtime De Laurentiis associate, thought of Norton and contacted Bob Biron, the boxer's manager, to set up a meeting in mid-1974. "Actually, it was not much of an audition. I met Dino and the director, Richard Fleischer. They liked my look and my body and so I was kind of a shoo-in. Fleischer said that he felt that I had the look and the personality. He saw the character in me." Football star O. J. Simpson, who was then starting an acting career, tested for Mede. "Yes. He and also a body builder of that time. I can't think of his name."

Prior to his meeting with the film-makers, Norton was not familiar with the MANDINGO novel. "Once I heard that they were thinking of casting me, I bought the book and read the book. I read it about ten times. I felt that I could portray the part. I felt that it was something that needed to be told, that was never told before. And the love scene, between black and white, had not been done before. So, I wanted to be the one to do it."

After fighting a boxing match in June 1974, Norton quickly started a new kind of work out. To help the inexperienced Norton hold his own with the highly trained actors who surrounded him, Fleischer assigned respected New York acting coach Robert Modica to serve as the boxer's on-set instructor. MANDINGO was shot in the summer and fall of 1974. The novice actor had not realized how complicated filmmaking was. "I was surprised that there was so much rehearsal [and that] there were so many takes. I was surprised at how much it took for each individual to do one movie. I wasn't expecting it. Most of it was shot in Baton Rouge and New Orleans and then some was shot on a stage in Hollywood."

Looking like he just stepped off the cover of a Falconhurst paperback, the 6' 3", 200 pound Norton was perfectly cast in MANDINGO and displayed one of the most impressive male physiques in the history of cinema. Amazingly, the boxing champ didn't exercise or diet while shooting the film. "I didn't do any work-out routine. I stopped running, I stopped working out, and I started feasting on that New Orleans food. I did not work out at all. In fact, I got bigger by not working out. Because I was eating so much and I put on weight, I was a little plump, which is unusual for me."

The boxer-turned-actor took the project seriously and worked on his role even on his days off. "I'd go over my lines, I'd practice, I'd rehearse. I was engrossed in the movie making. I'd watch how the actors got into the character. For me, it was on-the-job training. When I wasn't working, I was watching. I didn't want to look like a bimbo." While De Laurentiis has often been described as difficult and temperamental, Norton had a good relationship with the producer. "I liked him. I think he was a very nice man. He wasn't really demanding. He didn't say a lot. And to me he

was friendly. I can't speak for anybody else, but I enjoyed the man."

Norton also liked director Fleischer. "He was a good man, a good director. Very good. I can say nothing negative about him. He never was difficult for me at all. He was a very intelligent man. He knew what he wanted. That was the first time I had been on a set and everything to me was Greek. I watched his direction. He explained it to me and showed me how to do things and would tell me why I should do it that way. I would incorporate what he felt into my performance or at least I would try to."

"It was a good thing for me to be doing because I enjoyed doing it. The reason I started boxing wasn't because I wanted to be the best in the world or the champion. It was to open doors that ordinarily wouldn't be open. And boxing at that time was starting to

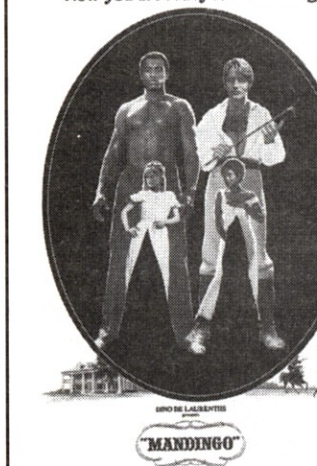
open the doors to movie land. Everyone on the set helped me. Perry [King] was good. I can say nothing negative about anybody. I had no complications with anyone. They knew I was an amateur and they helped me as much as they could. Because the better the movie looked and the better I looked in the movie, the better it was for them. Everyone on

the set was helpful, everyone on the set was friendly, and I don't know how most sets are, but during the filming of MANDINGO and DRUM, everyone got along."

Norton is first introduced in MANDINGO in a notorious scene where he is displayed half-naked on an auction block and keeps a stoic, distant look on his face while a fat German widow examines his private attributes. "During rehearsals, you got your laughs out. By the time you get to the point where you're shooting, it was numbing. For the first three or four times, you giggle. But after doing it so many times, it's like brushing your teeth. You forget it. Plus, she's a nice lady. She was more embarrassed that me."



Expect the savage. The sensual. The shocking. The sad. The powerful. The shameful. Expect all that the motion picture screen has never dared to show before. Expect the truth. Now you are ready for "Mandingo"



The racy MANDINGO ad with its alternative for less brave newspapers "...a fat German widow examines his private attributes."

The frank depiction of forbidden interracial sex between male slaves and blonde Southern belles was a key reason for the popularity and notoriety of the *MANDINGO* novel and its many paperback imitators. While the love scene between slave Mede and mistress Blanche (Susan George) took place off-stage in the novel and in Wexler's screenplay, Fleischer decided to actually show the act on-screen in a stylish, erotic, and explicit nude sequence. "It was the first time for black and white and it was not seen [as] negative. The way it was done was very good, I thought." Norton couldn't recall how long it took to shoot the scene. "I don't remember, but the longer the better. [Laughs] [George] was a very nice lady. Most of the crew was kept out. For me, it wasn't embarrassing and I felt that she felt comfortable. If you didn't feel comfortable, you couldn't do it. We worked into it. I had met her before. In fact, we talked about it. Once you become comfortable with the person, you're not as frigid in the scenes. There are things they do so you're not completely nude. They cover you in the front because it was only shot from the back. It was not a thing where I was walking around the set in my birthday suit. A couple of years after the movie, I was invited to go to England for [the TV special] *THIS IS YOUR LIFE*, *SUSAN GEORGE* and I think she was pleased that I came."

Norton was impressed with the legendary Mason. "He was an accomplished actor. The way he could look, the way he could make a move, and the smallest utter of a word could mean so much. On the set, he kept to himself. He was never around me much. I'm not saying he wasn't friendly or didn't socialize at any time, but on the main part of the film, I never saw him. And that was because I was out playing. [Laughs] My first time in New Orleans. Boy, can you imagine that? At that time of my life, I was happy-go-lucky and full of energy. I was a very virile, young human being. At that time there was no disease. You could have fun."

Norton apparently had fun with Brenda Sykes (*BLACK GUNN*, *CLEOPATRA JONES*), the petite young black actress who played King's love interest in the film. The *MANDINGO* promotional materials reported that Norton and Sykes were involved off-screen. "Who said I dated Brenda? [Laughs] Put it this way. I feel that during the movie that Brenda and I became good friends. That's a better way to put it. I'm not going to say anything negative about her and make me seem like an individual that takes advantage of his relations. Brenda Sykes, to me, was a very nice person. She helped me during the movie and we went over our parts together because I was an amateur and she was an actress. We did rehearse together quite a bit. Was that a nice way to put it?"

Norton has two exciting bare-fisted fight scenes in the film.

The first is with former Mr. Universe Earl Maynard (*BLACK BELT JONES*); the second is extremely brutal and bloody, and features ex-L. A. Rams receiver Duane Allen. Norton performed all of his own stunts. "I did everything. I wanted to learn as much as I could about filmmaking. There was quite a bit of rehearsal. We had no problems."

Norton also refused a stuntman for the gruesome climax when King forces him into a pot of boiling water and stabs him with a pitchfork. "The boiling water at the end was comfortable water and at the bottom of the bowl there were holes with hoses, which made it bubble. The pitchfork gave way like a knife you push in someone that goes back into the handle. When Perry went to jab me, he did it a little too hard. I told him he did and that it should not happen again. To make it look real, he had to move it around and by doing that you can very easily get scratched."

When the *MANDINGO* production wrapped, Norton stopped pulling his punches. He put his gloves back on and resumed his fighting career with several bouts in 1975. Fleischer's original cut of *MANDINGO* ran almost four hours before it was pared down to 127 minutes at the request of Paramount and De Laurentiis. To secure an R rating from the MPAA, further cuts were made in the explicit scene between Norton and George. "They cut part of the love scene. I think at that time that it was a little too long and had too much nudity." A brutal bite during Norton's fight with Allen also had to be trimmed. "They cut part of it because it was too bloody. I was biting him and they shot it real close. There was more blood coming out."

Paramount released *MANDINGO* in August 1975. Promotional materials featured a sexy painting of interracial couples that parodied the artwork from the 1967 re-release of *GONE WITH THE WIND*. The New York premiere was exciting for Norton. "It was fairly large and it was fairly crowded. Seeing me in the cinema, I'm from a small town in the Midwest, it was a big thing. I was pleased with the way I looked, but I

was sitting there with my friends on either side and I asked them, 'Well, what do you think? Do you believe it? Do I look real?' I really meant that. I was full of questions and that feedback helped me."

Despite the mostly vicious reviews, the controversial *MANDINGO* was one of the most talked-about films of the year and became a worldwide box office hit. 1970s audiences were drawn to the compelling, uncompromising depiction of slavery. With its gorgeous production values, unusual story, graphic violence, fisticuffs, and naked male and female bodies, the film earned its R rating and provided something for everyone. *MANDINGO*'s domestic gross was \$8.6 million, which made it the



With Susan George in *MANDINGO*
With Brenda Sykes and John Colicos in *DRUM*



18th highest-grossing film of 1975 in the U.S. "You either liked it or you didn't like it. It was different because it was a black and white thing. I don't think it was a negative film and people didn't see it that way. Except the Klan."

Although the champion boxer's face and physique were already known throughout the world, starring in a hit movie increased Norton's fame. "I became more of a sex symbol because of the movie. It helped me with the females a lot more than boxing. You'd be surprised at the females that show up at the fights and the cards you get. But after the movie, with the black and white thing, more white females came up and talked to me about that scene. 'Did this happen? Did that happen? Did you relate to it? How did you feel doing it?' Because she [George] was white. It was good for me, it was good for race relations, and it helped me get a little poontang. [Laughs] Oh, boy. I'm sick."

Even before *MANDINGO* proved to be financial success, De Laurentiis and Serpe were preparing a follow-up. "During the shooting of *MANDINGO*, they were discussing *DRUM* and they wanted to know if I would play the part." *DRUM* was the 1962 novel that was the first of the many book sequels to *MANDINGO*. Although credited to Onstott, the *DRUM* novel was actually ghost-written by Lance Horner, who went on to write six more entries in the Falconhurst series.

While the producers prepped the film, Norton's fighting career was in full-force throughout 1975. A nervous Serpe took out a \$5 million dollar policy insuring Norton's face. The producer didn't collect; the fighter's movie star looks were undamaged when he returned to Hollywood. *DRUM* spans twenty years and stars Norton in the title role as a New Orleans slave who gets sold to Falconhurst and becomes involved in

a bloody slave uprising. To prepare for the shoot, Norton read the sequel novel. "I felt that the only way to learn about the character and think about becoming the character was to read up on him."

Norton fought a match in early January 1976 and reported to the set the same month. Like *MANDINGO*, *DRUM* was a lavish, multi-million dollar De Laurentiis production and was to be distributed by Paramount. The three-month shooting schedule began under the direction of veteran Burt Kennedy (*SUPPORT YOUR LOCAL SHERIFF*, *HANNIE CALDER*). The cast included the great Warren Oates (in the role played by King in the original!), Isela Vega (*BRING ME THE HEAD OF ALFREDO GARCIA*), Pam Grier (*COFFY*), Yaphet Kotto (*ACROSS 110th STREET*), Paula Kelly (*SOYLENT GREEN*), and Cheryl "Rainbeaux" Smith (*CAGED HEAT*, *REVENGE OF THE CHEERLEADERS*). Returning from *MANDINGO*, along with Norton, were Lillian Hayman (once again as the hefty

head house slave), Sykes (in a different role), and screenwriter Wexler.

Almost immediately, *DRUM* became a troubled production. Original director of photography Robert Hauser (*SOLDIER BLUE*) was replaced by Lucien Ballard (*THE WILD BUNCH*). Soon after, De Laurentiis fired Kennedy and hired thirty-one-year-old Steve Carver (*THE ARENA*, *BIG BAD MAMA*) to take over the direction. Wexler left the show and his screenplay was extensively re-written on the set by pulp novelist/screenwriter Richard Sale (*SUD-DENLY*). The original editors were also dismissed. "The first director, I have no memory of. I do remember Steve. Richard Fleischer was older and more set in his ways. [Carver was] more flexible

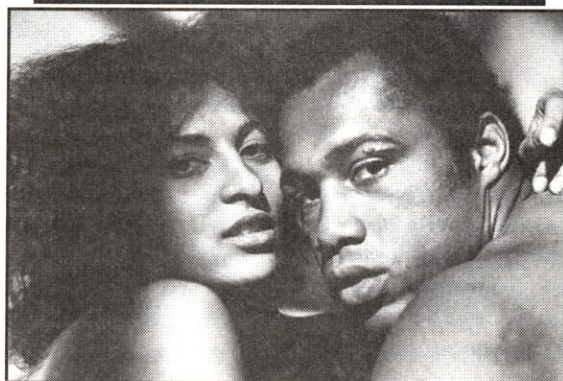
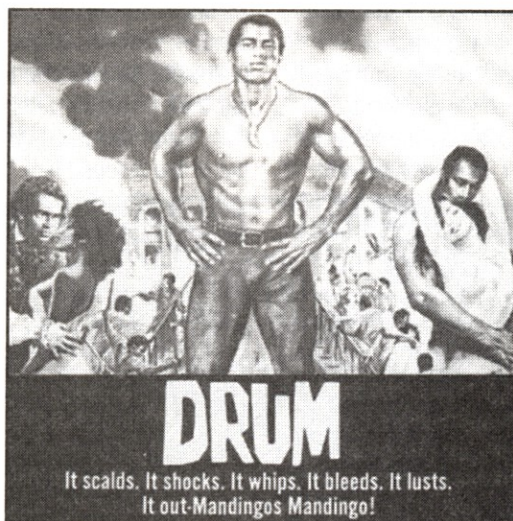
and a little friendlier. We became friends. We were more of the same age, so we talked differently. But he still got his point across. It was the attitude that he wanted to make a good picture. I could pick his brain. He would tell me things. He was a good director. We'd go back and forth until we found a happy medium. We would sit and he would talk to me and we'd have a little bit of him and a little bit of me in it. We'd shoot that day and they'd show us the takes [the dailies] that evening. That to me was very educational. [Carver] liked to show the actors what they did and keep them in the groove."

With one major movie role to his credit, Norton felt more comfortable on the *DRUM* set. "I think there was more pressure on *MANDINGO* because, number one, I was green. I didn't know anything about the movie world. For *DRUM*, I was very relaxed. For *MANDINGO*, I was hyper."

Norton enjoyed working with Oates. "I liked Warren. He was a very friendly man, a good man. Easy to rehearse with, easy to talk to, easy to ask questions. Because I was green, I asked a lot of questions and he was

easy to talk to. I asked everybody questions, even the extras. And Warren was very helpful to me and he would tell me why he would do something a certain way. And I watched him do it and I understood why he did it that way." Oates was reportedly a heavy drinker but Norton didn't see any evidence of that on the set of *DRUM*. "I respected him, I would never say anything negative about the individual. But I never saw him drink. I was too busy chasing the ladies. I was single then."

Norton and his friend Sykes did not have any love scenes in *MANDINGO*, but they made up for it with a nude romp in *DRUM* in which Norton also has an intimate scene with Grier. "You gotta do what you gotta do. I was more friendly with Pam Grier. I can't tell a whole bunch. I'm not going to say anything negative towards that relationship. I'm not saying that I could, but if I could, I don't think I would. She was a very nice person. To me. I did talk to



With Pam Grier in *DRUM*

Brenda and talked to Pam and a few more, but if you don't know, you can't write. [Laughs] The thing is, I don't want to say anything negative about those individuals. I'm not saying that me seeing them during the movie was negative. I didn't think it was. I enjoyed it. You can think mentally how you would act with Brenda Sykes and Pam Grier. Brenda Sykes was so cute, like a little doll, one of those little black dolls you buy. And Pam Grier was a very nice lady and very attractive and very healthy. So you can think about and derive something from that without me saying too much."

Beloved 70s cult star Smith gives possibly her best performances in *DRUM* as Oates' horny teenage daughter who can't keep her hands off the male slaves' belts. Norton couldn't recall much about Smith. "I didn't socialize with her too much. I remember that she was, uh...she was frisky." Norton was saddened to hear about Smith's unfortunate later life and death. He never saw her use drugs or alcohol on the set. "Let me tell you, on the sets of both *DRUM* and *MANDINGO*, I was involved with what I was doing rather than sitting back watching other people. All these people acted the way they were supposed to mainly because if they didn't, the word would get around in the cinema world and they wouldn't be hired anymore."

John Colicos (*SCORPIO*) gives an outrageous performance as a flamboyant gay Frenchman obsessed with sleeping with and castrating Norton. "He was all businesslike on the set. A couple of times he did something that didn't agree with Brenda and she told him so he changed it."

Yaphet Kotto plays Blaise, a rebellious slave that has a love/hate friendship with Drum. Norton and Kotto had a similar relationship on the set. Kotto, who had appeared in such prestigious films as *REPORT TO THE COMMISSIONER* and *LIVE AND LET DIE*, was envious that the less-experienced Norton had more off-screen success with the female cast. Although nobody had actually gotten hit while shooting the two fights in *MANDINGO*, the first battle between Norton and Kotto in *DRUM* had some actual contact. "Yaphet was a true actor and he played his part well, [but] he accidentally hit me. It was one minor mistake. I got hit and it's no fun getting hit when you don't expect it, when you're not rolling with the punch. I told him that I was trained to hit people and hurt people. So if I could miss him, he could miss me." The best fight scene in *DRUM* is between bare-fisted Norton and knife-swinging stuntman S. A. Lewis. "As far as I can remember, it went on very well. There was not a lot of things they had to say to either him or myself to make it look real and it didn't take long to shoot it."

DRUM was shot in San Juan, Puerto Rico, and, like *MANDINGO*, in New Orleans, Baton Rouge, and Hollywood. The film has a bawdy, more humorous tone than *MANDINGO*, due mainly to Oates' performance. "I know that the director wanted it that way. And Warren Oates just came off that way. He would say things that were just funny. It was supposed to be serious and

whatever, but it came off humorous. And he enjoyed doing it that way and I remember laughing on the set with many others. Many of us laughed about the way Warren did it. He made something so serious, funny."

Norton once again displayed his bare backside in a love scene and refused a stuntman for the action scenes, but he did request a double for a shot where a bare-ass Drum is punished by Oates. "That dude hanging upside down who got whipped, that was not me." Norton finished his scenes in April, 1976 and immediately returned to the ring. It would be several months before *DRUM* would be on the big screen, but Norton was on the small screen that same month in a televised fight.

DRUM's troubled production turned into a troubled post-production. The original cut ran close to three hours and De Laurentiis insisted that most of the first act be reduced to a brief, narrated prologue. Veteran actors John Vernon, Gene Evans, and Don "Red" Barry had sizable roles that were completely edited out of the finished film. The MPAA, which had been soft on



Fighting Yaphet Kotto in *DRUM*

MANDINGO, threatened *DRUM* with an X rating and insisted on many cuts. Trimmed from the film were graphic depictions of a throat slitting, another Norton bite, two deaths by pitchfork, and Norton holding up a pair of bloody white testicles which he has just ripped off with his bare hands. Although *MANDINGO* had been a box office hit, Paramount was embarrassed by that film's controversy and bad press and dropped the sequel's distribution rights. United Artists quickly picked *DRUM* up but De Laurentiis, annoyed by all the

troubles, removed his name from the film and canceled his plans to shoot a third entry in the series. (Drum died in the novel, but he was still standing at the end of the film to set up a sequel.) Norton was unaware of all the politics. "I wasn't involved in that portion of it. I had nothing to do with the business."

United Artists released *DRUM* to theaters in August 1976, a year after *MANDINGO* hit screens. Dramatic artwork featuring a shirtless Norton was used for the film's poster, which screamed "MANDINGO lit the fuse. *DRUM* is the explosion!" The campaign made the most of Norton's rematch with Ali, which was scheduled for the following month. One ad mat in the pressbook was specially designed for the Sports page and informed fight fans that "Ken Norton, the next Heavyweight Champion of the World stars in *DRUM*." The sequel received even worse reviews than its predecessor, but with a gross of \$2.2 million in the U. S., it was still a hit and ranked number 71 for the year. The international take was also good.

Norton's performances in both films were well-received by critics and audiences. "There was more discussion about Ken Norton, the fighter who did the movies, and how he came off doing the movies. I think they were surprised that I came off doing them so well without any experience. There was no negativity about the movies or about me making the movies. It was all a big plus. For me, it was a learning experience and it helped me

grow up a lot."

With two hit movies under his belt, Norton could have continued acting, but he decided to focus on boxing. "I told my management that my head would get split too many ways. I wouldn't be thinking fully about boxing or fully about the movies. I'd be thinking of both. And I decided that movies took too much time [away] from boxing. So I decided not to do anymore. And at that time, the money [in movies] wasn't that big. I was making more money fighting." On September 28, 1976, one month after *DRUM* opened, Norton collected \$1 million for stepping into the ring at Yankee Stadium to fight Ali for a third time, but he lost by a controversial decision. (Norton's opponents often used his movie roles as a means to taunt him. Ali remarked "Can't have a man being champion who walks 'round like he did in that movie," while Larry Holmes bellowed "Can you imagine me landing seventy or eighty punches...on Norton's beautiful face? The movie studios will be calling me up to make *MANDINGO*, and they'll be using Norton for mummy pictures...")

Norton was named the WBC Heavyweight Champion in 1978 and continued to box and collect hefty paychecks until his retirement from the sport in 1981. During his acting hiatus, his image stayed on grindhouse and drive-in screens throughout the 1980s as *DRUM* was re-released through sub-distributors to fill out double and triple bills. *MANDINGO* attracted more viewers in the early 80s when it was shown numerous times on HBO.

"When I went back to fighting, I had totally forgotten the movies. At the end of my fight career, I started acting school. You know Milton Katselas? He's an acting instructor in Beverly Hills. I started going to his class. And he's a good instructor. And I enjoyed the therapy of going to the class whether I used it or not. It was good for me. It was good therapy." Norton began working in front of the cameras again and had guest roles in the 1980s TV shows *THE A-TEAM*, *AT EASE*, and *KNIGHT RIDER* and a small role in the comedy feature *DELTA PI* (a.k.a. *MUGSY'S GIRLS*, 1985) with Ruth Gordon. Ten years after *DRUM*, he reunited with director Carver for the made-for-TV action movie *OCEAN'S OF FIRE* (1986). Norton had a supporting role in a cast that included Billy Dee Williams, David Carradine, Lyle Alzado, and fellow boxer Ray "Boom Boom" Mancini.

Norton continued his acting classes. "I went there about three or four years before I got hurt. I had a real bad car accident in '86." On February 23 of that year, Norton got into his limited edition 1978 Clenet Excalibur to visit Carver and watch some of the *OCEAN'S OF FIRE* rough cut. On the way, the Clenet hit a curb and a tree before flipping upside down and trapping Norton. Norton spent two years in a wheelchair and had to undergo extensive physical therapy before he could walk again.

Much better today, Norton works out regularly and still looks great. He keeps busy as a fight trainer and an entrepreneur. In 2000 his autobiography, *Going The Distance*, came out. "I'm

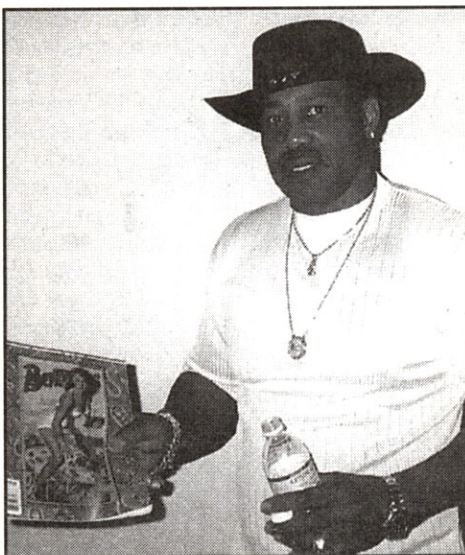
doing a lot better. Six months ago, my voice wasn't as strong as it is now. I couldn't walk as good. I've come to realize through my recovery that it's mind over matter. What the mind can conceive, the body can achieve. If you think about it, you can do it. You ever hear of Napoleon Hill? He wrote a book called *Think And Grow Rich*. That book helped me more than anything else. There's so much I can get from it mentally. I read that book pretty regular. And I feel good. My outlook on life is: Find a challenge to keep you going. I can't say that for you it'll work, but for me it's worth it to get something to keep me busy mentally and physically. And once I complete one thing, I try something else. And for me, it's good. That's the truth."

Norton owns VHS copies of his starring features. "I have *MANDINGO* and *DRUM*. In fact, *MANDINGO* you can still buy, but *DRUM* you can't." (*DRUM* has been out-of-print on VHS in the U. S. since the late 1980s and ex-rental copies fetch high prices on eBay. Neither movie is expected to be on Region 1 DVD anytime soon.) Norton doesn't view either of them frequently. "It's been awhile. I haven't thought about this in years. I think that if my voice ever becomes solid again, since the accident it's changed so much, but if it ever became solid again, and I feel better physically, I would watch them to get my interest [in acting] back." Although the accident left him with slightly slurred speech, Norton still acts occasionally and had small roles in the features *KISS AND BE KILLED* (1991), *DIRTY WORK* (1998), and *FROG AND WOMBAT* (1998) and the sitcom *ARSENIO* (1997). Norton himself was portrayed by boxer Damien "Bolo" Wills in Michael Mann's biopic *ALI* (2001).

As an inductee in the International Boxing Hall of Fame, Norton's place in boxing history is secure, but his movie work is under appreciated. His frequent appearances at sports conventions and autograph shows attract numerous boxing fans but not many movie buffs. "It happened once. I've forgotten where that

was. A man brought a picture of Meda. I asked, 'Where'd you find that?' [Imitates fan's voice] 'Oh, I like that movie!'"

Almost thirty years after their release, the cult following for Norton's two starring vehicles continues to grow and many believe that *MANDINGO* is one of the more underrated and important films of the 1970s. The star of the two movies doesn't agree with the criticism that the film is politically incorrect and exploits slavery. "It happened. How can it be politically incorrect if it happened? It's part of life. It's part of things that happened in life in the building of America. In getting to where we are now, we had to pass so many hurdles. The blacks, whites, Mexicans, Puerto Ricans, Italians, anybody. That goes for any race. I think at that time in life [the 1970s], at that time in the period of the century, that [*MANDINGO*'s release] was good. It changed the minds of a lot of people. Whether it be good or bad, it changed their minds. And I think at that time of the century, [*MANDINGO*] was right on time."



PV

ROBERT FUEST

He Was Making Mad Films!

by Anthony Petkovich



Robert Fuest didn't make a ton of movies. But he most certainly made fun ones. In fact, during the late '60 to mid '70s, the English director delivered a small but potent batch of wildly entertaining projects and films ranging from whimsically action-

packed (i.e., episodes of the original AVENGERS TV series), to violently tongue-in-cheek THE ABOMINABLE DR. PHIBES, to provocatively off-the-wall THE FINAL PROGRAMME, to plain ol' campy THE DEVIL'S RAIN. Fuest may, indeed, be one of the most underrated filmmakers in the horror/sci-fi genres. As a teenage in the mid-'70s, I started taking note of his work when watching re-runs of THE AVENGERS, frequently spotting Fuest's strange-sounding name (for an English director, at least) attached to the better episodes of that show's final 1968 season. I remember appreciating his, at times, weird camera angles, such as shooting people from underneath glass tables, filming a person's eyes in the reflection of a knife blade, or framing distant figures through the spokes of a parked motorcycle's wheels. And I especially began relishing the director's unique style of moviemaking after catching his wonderful brace of DR. PHIBES movies starring Vincent Price (who respectfully stated, in his own special way, during a 1989 *Cinefantastique* interview that Fuest was "a mad director making mad films!").

After the mid-'70s, however, Fuest made some largely forgettable American television movies (including the lackluster REVENGE OF THE STEPFORD WIVES), and then seemed to have fallen off the face of the earth. I tried to locate him for an interview in the early '90s through the Southern California Screen Director's Guild, but only came up with an inactive phone number. After a few more futile attempts, I gave up—for many years. Yet not too long ago, I did an Internet search and discovered that the seemingly missing director had made some relatively recent appearances at the respected Festival of Fantastic Films convention in England. With that, I emailed the festival's coordinators, and within a few days was, finally, speaking with the man whom I'd tried to locate, off and on, for 10 years.

When I interviewed Fuest over the phone in early 2003, he was in terrific spirits and quite flattered that Americans like myself showed a deep interest in his work. And, hell, it was great knowing that he was still alive! Residing in Winchester, England, Fuest is doing quite well teaching film courses at a local British university in South Hampton (close to the Isle of Wight), while also experiencing some commercial success as a fine artist.

Born in London in 1927, Robert Fuest (pronounced "Fewst") was an only child, growing up in a largely working-class environment, his father being a railway worker. Fuest has little knowledge of his Germanic background, but some of his earliest memories inevitably come from the Nazi Blitz against England during World War II. "Oh yes, I remember watching the German bombers quite vividly. And it happened so often that eventually we remained amazingly cool about the air raids. We'd just watch the bombs fly overhead and say things like, 'Oh, there goes another one' and 'Carry on, playing tennis.'" (laughs)

Early on, Fuest realized that he was more the creative than athletic type, excelling in both art and writing. Around 16 he became somewhat encapsulated by jazz music and painting, soon thereafter going to Wimbledon to attend art school. "I recalled playing drums in what we euphemistically called 'dance bands.' And during the war, I mean, having a car was simply out of the question. So when I played in this one band, I used to take my drums on a bus and go 20 miles to do a gig. (laughs) Really weird stuff. Now when I look back upon those days after well over 50 years, they have a kind of rosy glow to them. But it was still a very austere time."

Just as the Berlin Airlift was underway, Fuest joined the Royal Airforce at age 18 to comply with England's Maximum Service. Once the war was over, he was stationed in Germany in 1946, eventually returning to English civilian life two years later when he'd turned 20. It was back home that Fuest studied for a teaching degree and, at age 23, became head of a fine arts department in a South Hampton college

("which is not far from where I currently live, actually"), teaching illustration, painting, and life drawing for five years. He also exhibited one of his own early paintings at London's prestigious Royal Academy of Art in 1951. "They called me 'Mr. Fuest'... (laughs)... and I even had a nice little review in *The Times*. Well, not too long after that, I went out to rule the world at age 28—and completely failed. I was soon *really* down on my luck, but I did luckily meet a friend in the street who'd gone to art school with me. 'People have been talking about you,' he said and then he asked, 'Where the hell have you *been*?' And I said, 'Well...you know... (laughs) I've been around.' 'Listen,' he told me, 'I'm working in the graphics department for a company called ABC Television and you might want to look into doing the same.' 'So, I took some of my artwork to this guy at ABC, he looked at it, then simply told me, 'Start Monday,' which I did, working as a television set designer. Actually, the early history of two designers who later worked on many of my films—Philip Harrison and Brian Eatwell—runs parallel to my own, because we used to work in the same art department at ABC. I was there for five years and, I must tell you, it was a *wonderful* company. A lot of very good directors were there at the time: terrific comedy directors like Philip Saville, Ted Cotcheff, Mike Hughes, Joe McGrath, and Richard Lester, with whom I worked quite a bit as a designer. Richard and I used to do commercials together and we also did several 30-minute live television programs, one being a late-night comedy series called 'After Hours,' which was very much like America's 'Laugh-In.' And since it was live, of course, things went wrong all the time. Then Richard did two or three short films with Spike Milligan and eventually got his first big break with the Beatles on A HARD DAY'S NIGHT."

It was during this time in the early '60s that Fuest began designing sets for the premiere season of then now legendary AVENGERS action series—starring Patrick McNee (as John Steed) and, initially, Honor Blackman (as Kathy Gale). "Peter Hammond, who was one of the other main art directors for THE AVENGERS, used to regularly say, 'Let's make some fucking great pictures here!' And, I mean, Peter used to film people down at the end of drainpipes! An incredibly visual guy. And by that time, I'd done a lot of grocery-store commercials, so I'd say to the producers, 'Look, this conversation between Kathy Gale and whomever, or John Steed and whomever could easily take place somewhere *other* than in a plain old office. So why don't we have the conversation unfold in a morgue?—or in a taxidermist's shop?' And Peter would be very enthusiastic, or he might even suggest that we have a conversation take place in Nowhere Land, which came down to us just shining a light upon two men playing chess—and that was it! Very minimalistic. But also quite experimental. I'll never forget Peter. And, quite honestly, I'm *not* too far off when I state that he and I were reasonably responsible for laying down the whole style of THE AVENGERS."

After the show's first season, Fuest amicably departed from the series, opting to direct commercials full-time, until 1967, when he got his first big break to direct a feature movie. More or less. JUST LIKE A WOMAN (67) was originally intended as a 15-minute industrial documentary concerning bathrooms.



Photo: The Festival of Fantastic Films.

Yes, bathrooms. "It was a very, *very* strange story. I was directing a commercial with a cameraman called Billy Williams—who later won an Oscar for GHANDI—and he said, 'A man I know wants someone to make a documentary about bathrooms and plumbing, and he doesn't know what to do. So I mentioned your name, Bob, and I wondered if you'd like to go and meet him?' And I said, 'Yes, of course.' So I met this chap and we got on very well. "Well," the fellow told me, 'we have these conferences, you see, corporate affairs where everyone turns up with badges and they take over a suite somewhere and they show a movie of the company...and all that shit. And I've got this movie to make about bathrooms and plumbing.' And I said, 'Well, that's heavy.' (laughs) "Anyhow, we talked and I went away, and after two days of thinking and pacing around nervously and getting drunk, I called him up and said, 'Maybe we could make a short film which is actually a comedy about a girl who leaves her husband and the only thing she misses is her bathroom, so she builds her bathroom in the middle of a field and lives in it. That way, the bathroom would become the most important room in the house because it would be the *only* room in the house.' And he said (laughs) 'Well, that's very...different.' To which I replied, 'Well, let's face it, these corporate executives watching the movie will all be shit-faced drunk, anyway, so why not make an entertaining 20-minute comedy?' "At that point the film was approximately 15 minutes long, shot in 16-mm, and black and white. But as the investors got more and more interested in this little project, we began to attract more names. Then it went into color. Then it went from 20 to 40 minutes. Finally the guy who originally hired me said, 'Look, we're going to have to make this thing into a full-length, 90-minute feature because we have some extra money.' So I immediately asked him, 'And...I can still direct it?' 'Hopefully, yeah,' he told me. Well, in about a week's time, I had to write 40 more additional minutes of screenplay."

And, yes, Fuest did get to finish directing JUST LIKE A WOMAN, which stars Wendy Craig, Francis Matthews, Denis Price, Clive Dunn, and Aubrey Woods, with art direction by Brian Eatwell, who later went on to design the amazing sets for Fuest's DR. PHIBES movies. "JUST LIKE A WOMAN is a *very* 1960s movie: English people with wide trousers and lots of union jacks and swinging mad, and all that. Most of the people in it are now dead. To tell you the truth, I shudder to think of it, but it was also the best that I could do at the time. And since it was my first movie, I was really high on the thing. Actually, some of it looks really good. In fact, we got some great reviews at the time: There's a very prestigious magazine here called *Sight And Sound* which gave me a wonderful critique—and every subsequent film I've made, they've either completely ignored or simply dismissed as totally incoherent or absolute rubbish." (laughs)

In late 1967, Fuest got involved with a comedic script concerning gun running in Tunisia which was scheduled to feature the odd coupling of Orson Welles and Terry-Thomas. "You can imagine Orson Welles and Terry-Thomas working *together* in the same movie. I thought it would be quite amusing. Anyway, I read the script and spoke with Orson because I'd heard that he was available. Then I went to Tunisia and set the whole thing up. In fact, I managed to get use of the whole Tunisian army. Not bad. The story was all about mine fields and gun running and does sound rather in terribly bad taste now, but it was also slightly amusing at the time. Anyway, we were set to start production, when the Six-Day War suddenly broke out and then all of the Arab states were dynamite. And since most of the money that comes into the movie industry is Jewish, the whole thing became very sensitive. So that was the end of that."

Fuest continued making quite a lucrative living directing commercials, before being introduced to James Hill (director of BORN FREE and many AVENGERS episodes) in Hyde Park one afternoon. Hill had recently seen JUST LIKE A WOMAN and had himself designed sets for the AVENGERS while Fuest was working at Thames Television. "Jimmy suggested that I actually *direct*

episodes for THE AVENGERS. But having art-directed the series, I quite honestly never thought about helming entire episodes of the show, which had, of course, become quite huge by 1967. Yet at Jimmy's insistence, I went to the producers—Albert Fennell and Brian Clemens—with a couple reels of JUST LIKE A WOMAN, and they looked at 'em, and said, 'Okay. Here's the script. Go do it.' And I stayed with them for about two years."

Fuest wound up, in fact, directing some of the season's finest episodes. Some highlights included "Game," (involving a wealthy villain—played by the late Peter Jeffrey—who choreographs bizarre, dark-humored murders, which more or less foreshadowed the upcoming DR. PHIBES movies); "They Keep Killing Steed," (a tour-de-force concerning evil clones of Steed and featuring a bleached-blond, sword-brandishing Ian Ogilvy!); and "My Wildest Dream" (a dark episode, boasting provocative, mind-manipulated murder sequences, as well as delicious plot twists and far-out sets). "I liked 'My Wildest Dream' quite a bit. I haven't seen that in so long. Have you got it on DVD? I'd love to watch it again. I also liked the episode called 'Game,' which I believe opened the '68-'69 season. 'They Keep Killing Steed' was quite nice. And another favorite of mine is 'Pandora,' the one in which Tara King is kidnapped. I believe Linda Thorson says that's one of her favorite episodes. They were *all* fun to make, actually."

By this time, of course, Diana Rigg had left the series, being replaced by relative newcomer Linda Thorson, whose character Tara King was developed as a less-experienced secret agent than her slick predecessor Emma Peel. "I

thought Linda was fantastic. Of course, she had a major problem following in the footsteps of Diana, who is something of a legend, not only because of her acting ability but because she was such a great gal and an incredible show business personality. Still is. Wonderful. And when Diana left the show, it was a really hard act to follow. Yet even though Linda had some trouble, these problems eventually get buried and become quite trivial with the sweetness of time. "But I must say, Linda and I *never* had a hard work. Actually, had I not been happily married at the time, I'd have been in deep shit, I'll tell you. (laughs) Linda was a beautiful woman. Beautiful! I liked her enormously. Just *very* nice to work with. I mean, she always knew her lines, was on her mark, and was just smashing. I saw her at an AVENGERS get-together about 10 years ago and she *still* looked absolutely gorgeous. To tell you the truth, I don't know what Linda does these days. She's married now and I don't suppose she really has to do a lot. "Patrick McNee was also a sweet guy. Lovely. Those were really the nicest days of my life. It was a treat going to work, but it wasn't even work—it was fun! And I learned so much about directing, having shot five episodes a year, and being behind the camera learning all of that trade—where you'd be lucky if you could do just *one* episode of THE AVENGERS *once* a year. It was really quite incredible."

While AVENGERS scripts were still fairly strong during the 68-69 season—even without Rigg—the series was inevitably cancelled in America when ABC scheduled it against NBC's hugely popular LAUGH-IN comedy show. Yet not too long after the demise of THE AVENGERS in '69, one of the legendary Beatles offered Fuest a highly unusual film project. "I met with Ringo Starr at the Beatles' company called Apple—in this huge, very luxurious office on Saville Row—and he asked me to direct this movie he was about to produce and star in. I can't remember the name of it, but I do recall Ringo sitting in this room surrounded by about three or four obvious Mafiosa hangers-on, all wearing dark shades, smoking, looking very meaningful, and assessing whether I could make a movie out of this script, which they'd written together. I liked Ringo very much, I have to say, so I took the script and said, 'I'll read this, come back in two or three days, and we'll talk.' And I read it and (laughs) it was terrible. Unbelievable. It was about a heist, a bank job, and everything went according to plan. It was incredibly uneventful, like a documentary on *how* to rob a bank. I mean...they just sit there and plan the



THE AVENGERS — John Steed (Patrick McNee) and Kathy Gale (Honor Blackman)

thing, get the car, drive up to the bank, know where the safe is, open it, get the money out, put it into a sack, drive off, nobody is hurt, and they go to Mexico with two million dollars in gold or something and...*that's it!* The end. "And I asked Ringo, 'There's not much going on in this script, is there?' (*laughs*) And one of the guys wearing sunglasses said, 'Maybe people will see it two or three times to see whether they missed anything.' (*laughs*) Now, of course, I'd give my right arm to do a movie with Ringo. He's great. But then it was just silly, ridiculous. They did make the film in the end, and I've no idea what happened to it, but I believe it bit the dust."

For Fuest, *AND SOON THE DARKNESS* (70) proved a fairly smooth segue from television work to feature filmmaking in that the movie contains many production members from *THE AVENGERS*. Shot largely on location in the wide open spaces of southern France, the psychological thriller included such *AVENGERS* alumni as producers Albert Fennell and Brian Clemens, writer

Terry Nation, editor Ann Chegwidan, art director Phillip Harrison, and composer Laurie Johnson. *AND SOON THE DARKNESS*, however, is far more morose than the relatively lighter *AVENGERS* series. The idea came to producer/writer Brian Clemens while on vacation in rural France, where he found parts of the countryside strangely menacing with long, desolate roads, upon which a lone traveler might easily cross paths with a serial killer. An excellent Hitchcockian mystery, *AND SOON* is, indeed, perfect lazy-Saturday-afternoon viewing. The final Clemens/Nation screenplay concerns two young, vacationing British nurses (Pamela Franklin and Michele Dotrice) bicycling across a picturesque French landscape. After one girl (Dotrice) mysteriously disappears, the other spends the remainder of the story searching for her vanished friend—and meeting odd, potentially suspect characters along the way, including a possible rapist/murderer (the late Sandor Elès). A tasty, downbeat whodunit—with a terrific shock ending—Fuest's movie is ironically set on a bright summer's day; radio spots, in fact, advertised the now-cult film as a "sun-drenched nightmare." "I thought it was a brilliant idea by Brian (Clemens). It's like doing a custard pie fight without the pies, isn't it? When I first met my present wife—who is now in the kitchen fixing my supper—she said that both *AND SOON THE DARKNESS* and *PLAY MISTY FOR ME* were the two films that frightened her most, which I thought was a *terrific* compliment because I think *PLAY MISTY FOR ME* was just a fantastic Eastwood picture. Beautiful."

AND SOON was shot over a period of six weeks in France, with a few interiors and exteriors done back in England. As luck would have it, Hitchcock's superlative composer Bernard Herrmann—living in London at the time—was on hand to view an early cut of the film. Fuest took this golden opportunity to try and persuade Herrmann to score the movie. "Bernard came by and saw a very early screening of the edited film, and said to me, 'Hitchcock couldn't have done better,' which was a really nice thing to say. 'That's smashing,' I told him. 'Do you think you can do the music for us?' But he sincerely apologized, stating that he just didn't have time to do the soundtrack. During those days, you see, he was not a well man, and he also had problems with his estate. And, you know, Laurie Johnson was just *panting* to score the film, so unfortunately we never got Bernard. But, still, there are some nice things in that score. "I had only one argument with the producers during the making of the film. It's the scene in the first part of the movie where the blonde girl (Michele Dotrice) is taking a nap along this desolate county road, when a shadow passes across her face; she wakes up, senses someone is watching her, panics, and then runs out into the nearby road. Just then, a Mustang whisks by and she chases after it, but to no avail. Well, there was a side road that ran off at angle from the main road, and I said, 'Supposing the car stops, the brake lights come on, and it reverses, and the girl goes, 'Oh thank Christ he's coming back.' But instead of backing up, the car goes down this other *side* road.' (*laughs*) How iron-

ic, you know? But the producers said, 'No.' And I said, 'Why?' But they said, 'No, no, no.' So I lost that argument. I think it would have been super, actually. "And I must say that shooting *AND SOON THE DARKNESS* was really quite a heavy experience, with lots of back-breaking work. But, still, with Albert Fennell and Brian Clemens on board, we really laughed a lot."

The Anchor Bay DVD release of *AND SOON*, in fact, contains some highly amusing audio commentary by Fuest and Clemens, including many behind-the-scenes anecdotes. I got Fuest to elaborate on one of his adventures at the "Chateau Frankenstein" (an old, rundown, French country estate), where, at one point, the director was helplessly pinned to a tree by a highly affectionate Alsatian. "Yeah, these things happen. (*cracks up*) Brian and I went and had drinks with these two old ladies at the Chateau Frankenstein, which they owned. And afterwards I played some ball, wandered around a bit, and left before the others. Well, there was this great hound that came up to me and...I'm very good with dogs, really...but when they get passionate, then you have to start worrying. Especially if they're big fellows, as this one was. Anyhow, he jumped up and pinned me to a tree. I was helpless, with this dog's immense weight against me, and there was absolutely *nobody* in sight! So I figured the best thing to do was just to wait until somebody walked past. And I thought, 'If we go on like this, we'll get pregnant.' (*laughs*) The animal was just ridiculous. But after about half an hour someone finally came by and helped me settle the dog down."

While meeting with American International executives James H. Nicholson and Sam Arkoff in 1970, Anglo EMI executive Bryan Forbes recommended Fuest as a possible director for AIP's proposed version of *WUTHERING HEIGHTS*. Fuest ultimately got the gig, with his cinematic rendition of Emily Brontë's brooding Victorian novel featuring Timothy Dalton and Anna Calder-Marshall as the tortured lovers Heathcliff and Cathy, along with co-stars Ian Ogilvy, Judy Cornwell, and Hilary Dwyer, as well as much-welcomed British character actors Harry Andrews, Julian Glover, and Hugh Griffith. John Coquillon, who'd recently shot director Michael Reeves' classic *CONQUEROR WORM* (also starring Ogilvy and Dwyer), did the movie's cinematography.

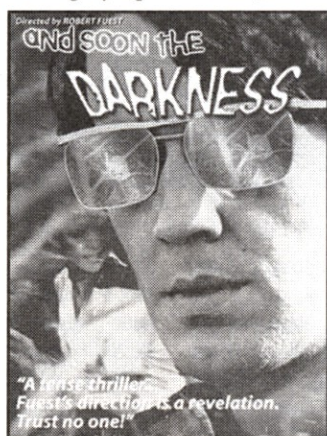
Staunch fans of Brontë's book might be somewhat taken aback by the director's liberties with the original plot—namely, in terms of Fuest's revisionist consummation of the relationship between Heathcliff and Cathy, as well as the movie's more 'ghostly' ending. "Well, the book is really quite complicated: a complete mess of contradictions. And when the film was released here, a lot of critics *really* put it down. But as the years go by, the ratings get higher and higher. It's very strange, isn't it? And I think to myself, 'Where were *those* critics when I needed them?' (*laughs*) Now, instead of getting two-and-a-half stars for the movie, I'm getting five stars. But at the time of its release, *WUTHERING HEIGHTS* did make a lot of money."

Timothy Dalton—who'd eventually become world-famous as James Bond in the mid to late '80s—puts in a highly powerful performance as Heathcliff; yet the actor, according to Fuest, doesn't include the movie on his resume. "But if you knew Timothy, you'd know why he doesn't list it. I think he did rather a nice job, and we were great friends for a long time after that, but somehow or other...I mean, it fades. And I suppose the Bond films have more prestige. Actually I thought he was terrific in those action films; the thinking-man's Bond, you know."

After finishing *WUTHERING HEIGHTS*, Fuest was vacationing in Crete when Nicholson and Arkoff sent him one of the early drafts of the James Whiton/William Goldstein script for *THE ABOMINABLE DR. PHIBES*. "It was something like 400 pages, the size of a phone book, and made from this paper which...do you remember those cheap old pulp magazines which were made from light brown paper with little advertisements in the right-hand corner for diamond rings for five cents? You know what I mean? 'Your prayers



John Steed (Patrick McNee) and Tara King (Linda Thorson) — in *TAKE-OVER* episode



61-62	THE AVENGERS (A+E)	70	AND SOON THE DARKNESS	79	The Midas Touch, Tale Of The Big Why
	Set/Designer for:		(Anchor Bay)		MOVIE STAR'S DAUGHTER
	Brought To the Book, Nightmare,		WUTHERING HEIGHTS	80	THE REVENGE OF THE STEPFORD
	Diamond Cut Diamond, Hunt the Man	71	THE ABOMINABLE DR. PHIBES		WIVES (Embassy)
	Down, One for the Mortuary, The		(MGM) D/S(uncredited)	81	MY MOTHER WAS NEVER A KID
	Frighteners, Death on the Slipway, The	72	DR. PHIBES RISES AGAIN (MGM)	81	THE BIG STUFFED DOG
	Far-Distant Dead, Dead of Winter		D/co-S		THE GOLD BUG
67	JUST LIKE A WOMAN D/S	74	THE FINAL PROGRAMME (Anchor	82	APHRODITE
68	THE AVENGERS (A+E)		Bay) (a.k.a. LAST DAYS OF MAN ON	85	CAT'S EYES
	Game, They Keep Killing Steed, The		EARTH) D/S/Des	00	AVENGING THE AVENGERS
	Rotters, Take Me To Your Leader, Take-	75	THE DEVIL'S RAIN (VCI)		(interviewed)
	Over, Pandora, My Wildest Dream	76	THE NEW AVENGERS (A+E)		

answered or your money back, guaranteed.' (*laughs*) Anyway, that's the kind of paper it was printed on, and it was a huge script, and it was just...crap. I read it on the beach and thought, 'Oh God...' But at the same time, it was a *great* idea. So I phoned Nicholson about it and set about rewriting the script, and he didn't get bothered too much about it. Of course, the extraordinary thing about the DR. PHIBES movie was that it was serious, and Nicholson and Arkoff thought we were actually making a straight-forward film, not the kind of send-up which we ultimately presented; and that was because all of the rushes which we sent to the States were totally straight, without any kind of tongue-in-cheek humor or wit or wisdom in them. I thought it was a wonderful opportunity for some fun and, of course, it worked. And, you know, Vincent was a very funny guy."

Perhaps Fuest's crowning achievement, *THE ABOMINABLE DR. PHIBES* (71) is considered one of the great sleepers of the '70s—as well as one of Vincent Price's best horror movies—neatly sandwiched in-between the lead actor's two other superb horror films, *THE CONQUEROR WORM* (69) and *THEATER OF BLOOD* (73). Very much inspired by Gaston Leroux's *Phantom of the Opera*, DR. PHIBES' character is a disfigured recluse, living in 1920's England, who systematically liquidates the surgeons and physicians whom he believes killed his beloved wife (Caroline Munro in an uncredited role). DR. PHIBES' methods for extermination are based on the 10 plagues of the pharaohs in the Old Testament. Graphic deaths occur by means of bats, locusts, and rats, as well as by such gruesome techniques as blood-draining, skull-crushing, and impalement. The film presents a tour de force role for Price in that he cannot move his lips, but instead must gesticulate (after connecting a cord into his neck) while projecting his voice through a gramophone speaker. DR. PHIBES' hallow, waxen, reconstructed face is actually much creepier than his disfigured, flesh-less head.

Actually, just like its hastily made sequel the following year, *THE ABOMINABLE DR. PHIBES* is very much like an extended, more violent *AVENGERS* episode, complete with weird murders and a host of comic, offbeat characters. Indeed, the film is joyously showered with delightful performances by Terry-Thomas, Joseph Cotten, Aubrey Woods, John Cater, and Peter Jeffrey, the latter in particular—alongside his assistant, played by Norman Jones—being excellent as the bungling, exasperated, yet equally dry-humored police detective always one step behind the brilliant DR. PHIBES.

While the script is credited to Whiton and Goldstein, Fuest says he had a large hand in writing much of the dialogue, as well as in developing DR. PHIBES' character, and revising many of the murder sequences. "Well, I had to take the first DR. PHIBES script and make it appropriate for a normal audience because Whiton and Goldstein's English was rather Victorian or Edwardian...very strange. They were Americans and I met them once, maybe twice, and we got on fine. But on the first DR. PHIBES movie, I gave them all the credit because, although they didn't write many of the lines, they had the great idea, and for that alone, they deserve all the plaudits. But, aside from heavily rewriting and adding to the dialogue, I also came up with stuff like DR. PHIBES being a mad organist, his clockwork orchestra... there was also that scene with the fellow up in the airplane being torn apart by the rats while he's

in flight. Well, it was originally written with him being attacked by a horde of rats on a boat out on the sea, and DR. PHIBES is upon some nearby cliffs looking at him with a telescope. But I thought, 'That's really dumb, because if the boat is infested with rats, all you really have to do is (*laughs*) jump over the side.' I mean, a guy running up and down the boat shouting, 'Rats! Rats!' is ridiculous. But if you have the guy up in the air being attacked by an army of rats...well, where is he going to go?

"I'll also tell you something about the first DR. PHIBES which I've *gladly* publicized: Brian Clemens was the one who came up with the terrific conclusion. See, the way Whiton and Goldstein wrote it, the story ended in some huge sports stadium, with DR. PHIBES making his getaway in a balloon or a helicopter after pushing his assistant Vulnavia out of the window of his castle. And it was really such a mess, with so many unanswered questions. Anyhow, I knew we needed a different ending but couldn't think of one. Also, technically, the original ending was impossible to shoot on the budget we had. Well, since Brian Clemens and I were working in the same studio at the time, I remember talking with him about how difficult it was to film this ending and how I couldn't figure it out. And the next day—lo and behold—Brian came up with the way to do it! 'I've got a great ending,' he said. 'Supposing that DR. PHIBES kidnaps the boy, and they put the key inside him, and Vulnavia goes down into the chamber, et cetera, et cetera...' And I said, 'That's *fan-tastic*! I must give you a credit.' And he said, 'No, that's okay.' I mean, the whole incredible conclusion to that film is down to Brian, which he did in one evening. And it's wonderful because it's such a neat ending, and it even paved the way for a sequel. "I also have to tell you that the first time I showed *THE ABOMINABLE DR. PHIBES* in Los Angeles for AIP, that very morning at about 6 o'clock there was an earthquake. And I thought, 'Wouldn't it have been wonderful if it the earthquake had happened four hours later in the middle of the showing?' That would have been really (*laughs*) dramatic...earth-moving, you know."

Fuest especially has fond memories of working with legendary actors Joseph Cotten and Terry-Thomas on *THE ABOMINABLE DR. PHIBES*. "Joseph was great! Very nervous, though. He was a bit older and had just finished shooting *TORA! TORA! TORA!*, and he was slightly worried about this horror film because, you see, he'd such a great star. But we got on very well. I met him again after the film was made and also saw him the very last time I was in LA. I remember Joe had a flat in London, and on one of his walls were several beautiful Victorian prints of flowers, and I looked at them and said, 'Joe, they are just *fan-tastic*! Where did you get those?' 'I bought them from a dealer,' he said. 'They're just *great*!' I told him. And as I was leaving his flat, he gave me three of those same prints. A really sweet man. But, you know, it's extraordinary...I mean, I can never crack Americans. I remember having him and his then-wife over for an evening and getting into some very fine wine; and instead of drinking this superb wine, he and his wife drank a bottle of Scotch...(*laughs*)...didn't touch the wine at all. "As far as Terry-Thomas goes, I *specifically* picked him for his part in DR. PHIBES, and made sure he came back for the sequel. Had to be good news, you know. I worked with him on the first DR. PHIBES for a day and on the second *DR. PHIBES* for a day,



and we really laughed most of the time. I remember on the first film, he said to me after lunch one day, 'I've been playing a thing called mini pong. Have you heard of that?' And I said, 'No.' And he said, 'It's smashing! It's like table tennis only it's on a very small table and you have these bats and you hit the shit out of the ball and it just floats across very slowly. It's wonderful! Have you never heard of it?' And I said, 'No.' 'Ahhh, it's great!' 'That sounds super, Terry.' Anyway, 48 hours later, in my office, from Harrods, arrives a box set of mini pong from Terry. Very sweet guy."

THE ABOMINABLE DR. PHIBES was an immediate box office hit, with AIP quickly hiring Fuest to do a sequel. This time around, the director had an even larger hand in the project's writing (with co-screenwriter Robert Blees). The follow-up, DR. PHIBES RISES AGAIN (72), has Price's character as even more of an anti-hero, this time battling a villain called Biederbeck (Robert Quarry), with the two men separately, obsessively searching for the River of Eternal Youth in the deserts of Egypt. Unfortunately, an embarrassing vaudevillian recap of the first DR. PHIBES film is tagged onto the beginning of RISES AGAIN, narrated no less by "Laugh-In" comic Gary Owens. Fuest, in fact, considers the sequel a send-up of a send-up...but he's far from elated with the final results. "The problem was that Arkoff and Nicholson had been working together as a team for some 20 years, and they'd had an argument, with this sequel ultimately falling victim to their quarreling. Whole scenes weren't exactly cut out, but they were shortened so that the niceties of the thing were lost. I think times have changed now, but during the early '70s they wanted this in-your-face stuff; a really kind of slap-bang-wallop, he-gets-hit-with-a-pie sort of thing. Very few subtleties. Nicholson and Arkoff just wanted to do it, make their money, and to hell with everything else. The movie does have its moments, though. But it was rearranged and chopped and changed and, well, it's just not the same as my originally planned version."

Some interesting cameos in RISES AGAIN are made by Peter Cushing, Terry-Thomas, and good ole Hugh Griffith who'd already starred in two Fuest movies. "Well AIP had to have Hugh Griffith in every film they made. It was really more like a lucky charm. "But I have to tell you, the *music* for the second DR. PHIBES is wonderful and performed by the London Philharmonic Orchestra. It's now being released here and in the States on CD, and apparently it's called, believe it or not, *The Music from the Second DR. PHIBES Movie*. And it's marvelous. I'm hopefully going to get a copy before Christmas. Look out for it—coming out soon on a CD near you." (laughs)

Fuest was next offered the job of directing THEATER OF BLOOD, another oddball body-count movie with Price, who this time plays a washed-up theatrical actor literally staging his gory murders against the backdrop of Shakespeare's more popular plays. "Like a fool, I turned it down because I'd really wanted to do something else. I mean, I'd already killed 16 guys in the two DR. PHIBES movies, and this stuff was really going to start affecting my family life, you know. (laughs) But, of course, the guy who made THEATER OF BLOOD did a marvelous job and it turned out to be a wonderful movie and Vincent was excellent. I thought it was a beautiful film, and it had a really great cast, too." Many Vincent Price fans, in fact, consider THEATER OF BLOOD his best horror film, as did the legendary actor himself. Nonetheless, it would never have been made without the success of Fuest's DR. PHIBES movies, the basic foundations of which are closely followed in THEATER. "Well, I blew it. Anyway, that's life. So I struck out to make THE FINAL PROGRAMME."

THE FINAL PROGRAMME (74, a.k.a. LAST DAYS OF MAN ON EARTH) would, in fact, be Fuest's last great British film. Based on Michael Moorcock's 1965 novel of the same name, PROGRAMME is a quirky, somewhat surreal story about the coming of the Apocalypse. The film stars Jon Finch as the glam-like hero Jerry Cornelius, along with Jenny Runacre, Patrick Magee,

Sterling Hayden, Graham Crowden, George Couloris, Julie Ege, and, yet again, Hugh Griffith. "I was finishing DR. PHIBES II and a producer got in touch with me to do THE FINAL PROGRAMME. And I read the book and it was a good idea, but I said it needed a lot of work because it's a strange book that, as is, wouldn't really translate too well on film. It's actually a terrible story how I got this thing off the ground. I was shooting documentaries and in my previous marriage I had three young sons to bring up, and we were paying a mortgage, and I couldn't screw around. I've been a happily married man for some 25 years now, so this is going back a bit. But these producers chose a writer to do the screenplay, and we all waited for two or three months while the guy did the script, which was really bad. Awful. So then they hired another guy. And we waited another two months, got the script, and it was equally bad. "Anyhow, this went on for about a year, and as I wanted to make a feature, I was committed to this film. But all we were getting was crap from these scriptwriters. And I remember one of the producers, John Goldstone, and I went to the movies together, and as we were waiting for the film to begin, I said to him, 'Listen, I've got four or five pages here of something, and I think it's the start of a really good script.' And he said, 'Do it.' So I wrote the screenplay, and (co-producer) David Putnam said that I took the film away and wrote the script. But, I mean, Michael Moorcock could have written the script—*anybody* could have written it. But nobody did. So I sat down and wrote the screenplay, which Michael Moorcock hates. And I don't blame him.

I mean, if I had written a book and somebody did the screenplay and changed it all around as I did, I'd hate it, too. But he was given the opportunity to actually write it himself, yet he didn't elect to do so. So it wasn't as if I'd taken it away and said, 'It's mine. I'm gonna do it.' I did it out of pure necessity."

Some contrasts between Moorcock's book and Fuest's movie should be noted. Firstly, while the novel contains blatant homosexuality, transvestism, and incest, the film only occasionally touches upon lesbianism (the sexually voracious Miss Brunner, in particular, and the female victims which she literally absorbs), while only hinting at hero Jerry Cornelius' bisexuality and erotic relationship with his sister Catherine. Also, in Moorcock's book the modern world is lacking morals and values, which ultimately leads to the end of mankind. Yet in Fuest's adaptation, no reason is given for the end of the world, which is already in effect and quickly moving to its conclusion. And as THE FINAL PROGRAMME was shot on a relatively lower budget, some of Moorcock's far more elaborate, surreal sequences—like human bodies melting together to form a giant mass of organs which threatens Cornelius, as well as the bloody and explosive battle in his father's elaborate mansion—were not trans-

ferred to film.

When he'd, in fact, finished the script, Fuest—who would not only direct but also design the movie—had quite a chore trying to get a decent budget for PROGRAMME. "Half of the money just was not there. So I went with the script to the British Film Foundation offices in the very grand part of London. And I recall entering this room containing this long, 20-foot maple table with all of these chairs arranged around it, and all of these pads of paper and pencils, and carafes of white wine at strategic intervals. The whole thing looked like the Last Supper, you know. And then these people, about 12 or 15 of them, filed in, sat down, and just looked at me. 'Well, Mr. Fuest,' one of them eventually said, 'tell us about this film.' So I thought, 'Shit!'—which anyone would, wouldn't they?—'I've got nothing to lose.' I'm six feet tall and was quite athletic then, but not an actor, yet I went through the film and did the whole thing, playing all the voices. And for about the first half hour I was just firing and jumping all about the room, and these investors simply couldn't take their eyes off me. I guess I appeared like some kind of fanatic, but I was fighting for my life, really. And one of them said, 'Are you going to be in it, Mr.



Peter Jeffrey, Fuest, and Joseph Cotten, shooting Dr. Vesalius' first scene in DR. PHIBES

Fuest?' And I said, 'Nooooo, no, I'll be *directing* it.' (laughs) Anyway, I eventually got the thumbs-up to do the picture and, with only \$500,000 in the art department, we started filming it in the English studios with these minimalistic sets. Then, as we filmed more material and sent in the rushes, more and more money started to come out of the woodwork, until at one point somebody suggested, 'Why don't we go to Spain?' 'Shit, that's great!' I said. 'Hell, why don't we go to Spain, *anyway*?' (laughs) So we did about a week's worth of filming in Spain and six weeks in the U.K."

Jon Finch, who'd just finished starring in Hitchcock's *FRENZY*, is particularly excellent in *THE FINAL PROGRAMME* as the elegantly dressed, quite posh, yet equally crude character Cornelius, who—in pure Fuest-ean style—we see oddly, constantly drinking, eating, and/or smoking throughout the movie. "Yeah (laughs). I did that on purpose. I wanted to pepper Jon's character with as many idiosyncrasies as I could. I saw Jon Finch in a student film about 10 years ago playing a drunken Irish sea captain and he was brilliant. I hadn't seen or heard of him since. He was a very strange guy, actually. He'd always been in what you might call 'director's films,' like Hitchcock's *FRENZY* and Polanski's *MACBETH*. Jon was kind of vulnerable and withdrawn and odd and he had a beard...a full beard, which is the way I wanted to shoot him for this role of Jerry Cornelius. And when we shared a car to the studio on the first day of shooting, Jon got into the car and I couldn't help but notice that he'd shaved his beard. And I thought, 'That's a funny thing to do.' I almost felt like saying (in annoyed voice), 'What the *fuck* do you mean, shaving your *fuckin'* beard?!" But I said to myself (in calm voice), 'No, no. Here I am, I've got this guy, and I'm going to go on as if it's business as usual.' He never really talked to anybody. In fact, he used to go off and privately play his taped music and play chess. But gradually he kind of thawed out, and at the end of the filming I had a party at my house and Jon was going about putting on my records and saying, 'Hey, what do you want to do next?' He was great, and we gradually laughed a lot together. "In the end, I know that *THE FINAL PROGRAMME* doesn't have the greatest plot around, but I have very fond memories of that film. All sorts of things about it make me smile. A couple of movie encyclopedias say that it was totally incomprehensible, but I did receive a wonderful review from the *Los Angeles Times*. They loved it. 'Catch it while you can!' they wrote. I had a very good time on that movie, and a nice time on the *DR. PHIBES* movies, as well. They were all great. I think of them and I smile."

In fact, after the two *DR. PHIBES* movies, there was talk, for years, about more follow-ups, including one entitled *The Brides of DR. PHIBES*, in which the good doctor would battle Nazis (!). "Yes, the shadow of *DR. PHIBES* hung around for some time, and one of the two original writers on the first film—I can't remember which—kept coming up to me with various ideas which were all really quite impractical...at least to me. We're talking about the mid-70s, and, for the most part, you really can't make a *DR. PHIBES* movie outside of the studio. You can't shoot them on location. You have to have sets. And, of course, Brian Eatwell created these beautiful, magnificent art deco sets for both movies. Otherwise it wouldn't be the same, because you need all kinds of weird, extraordinary locations. That was the problem with the *DR. PHIBES* scripts which were subsequently presented to me. And, apart from everything else, it would also have been so expensive, and *DR. PHIBES* really never went out as a blockbuster. It wasn't Spielberg or anything—just very inexpensive filmmaking. "Anyhow, I actually did sketch out an idea for myself at the time called *The Son of DR. PHIBES*. In the mid-70s, see, AIP had an actor who looked exactly like a younger version of Vincent Price, and I thought, 'Wouldn't it be wonderful to put both this younger guy and Vincent in the same movie together?' The story concerned *DR. PHIBES* and his son waging green war on pollution and oil companies and petroleum and gas. Guys would die in oil, others would die from all the various resources of the earth; you know, like the tide coming in and killing some guy. The forces of nature. We're very conscious of it here on this island. "I had some nice murder scenes in it, too, like this one guy who was standing, tied up, upon a huge piece of cheese, and he had this loose-fitting noose

around his neck. Anyhow, there's a mouse in the room eating its way through the cheese and this guy is watching it, knowing that once the mouse has eaten half the cheese, he'll hang himself. (laughs) Or there'd be *lots* of mice crawling over a huge wedge of cheese and eating it, with this guy standing on the wedge, his feet giving way under him, and ultimately hanging himself. I think it's a great cartoon that, on the sillier side. "Anyway, I had a few ideas for a third *DR. PHIBES* entry, but the thing never came to fruition. Truthfully, I think we managed to *just* get away with the ironic gag in *RISES AGAIN*. If we'd done a third film, it would have taken a miracle to get it off the ground because it would have been very difficult to top the first one—and the sequel, for that matter.

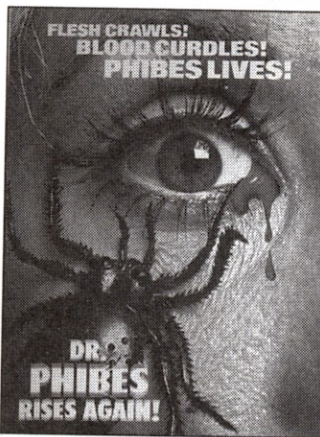
Fuest's next project, *THE DEVIL'S RAIN* (75), was an unintentionally campy, American-backed devil-worship film shot in Mexico, which lacks the humor and satirical wit of his preceding British-shot features. It's still very entertaining viewing, though. The cast itself is quite fascinating, too, including an over-the-top performance by Ernest Borgnine as the Devil's messenger (and also as the Devil himself); as well as then-unknown Tom Skeritt playing the film's hero, along with William Shatner, Keenan Wynn, Ida Lupino, and Edward Albert. The movie's ending was built up in ads as a great special effects showcase, with the hooded, Satanic disciples all melting like waxwork figures under a dark, raining sky (hence the movie's title). After the phenomenal success of *SATURDAY NIGHT FEVER*, *DEVIL'S RAIN* was also touted as John Travolta's first film, which it was, although he merely has a bit—and, unless you're looking closely, unrecognizable—part as a zombie-like Satanist. (In retrospect, the film is actually a lot better than many of the bloated, higher-budgeted movies Travolta is doing today!)

Rumor has it that *DEVIL'S RAIN* producer Sandy Howard first offered Fuest the sci-fi movie *THE NEPTUNE FACTOR* (75) to direct. "No, that never happened. Sandy never even mentioned *THE NEPTUNE FACTOR* to me. He was full of magic tricks, though. Sandy had an office on top of the Playboy building in LA, and the whole of the back of his desk was *filled* with books on self-improvement—how to hold your meeting...how to have power and grace...et cetera. He was an incredibly athletic...idiot. (laughs) And, to this day, I still don't understand the script of *THE DEVIL'S RAIN*. I found it the other day in my home, and I read it, and I just *don't* understand it. And all the time while we were making it, I said, 'I don't understand this!' "So Sandy called me into his office the day before we were going to start filming in Mexico, and originally we had a

nine-week schedule, and then he told me, 'I've had to cut the schedule to six weeks,' and I said...(pauses, nervously)... 'Right. Fine.' I mean, financially I was hardly in a position to walk out so I said, 'Okay. We'll see how it goes.' "Sandy was a very strange and difficult man, very far away from the manner in which I'd been used to making shows in Britain like *THE AVENGERS*, *THE FINAL PROGRAMME*, and the *DR. PHIBES* movies. With those shows, I had a great rapport with the crew and the artists, and it was a great environment in which to work. Sandy Howard, however, was bad news. I mean, while doing *THE DEVIL'S RAIN*, I was all alone and it was heavy."

There was some fun to be had, however, on *THE DEVIL'S RAIN*. Church of Satan founder Anton LaVey, for one, was a technical advisor—with a bit part as a devil worshiper—who came to befriend Fuest during the latter's rather harried shoot. "Anton LaVey! He was really amazing. He wore this incredible blue shirt, along with pants, cap, boots, and dark shades, and he used to walk around looking like a sort of failed U-boat captain or something. He had a smashing wife, too. Terribly nice guy. Really. And he made an absolute *fortune* from selling LPs of the Lord's Prayer backwards and stuff involving all of these ridiculous sacrifices and spells and whatnot. I became quite friendly with him while we shot *THE DEVIL'S RAIN*, and he was really one of the most *normal* people there. (laughs) The whole Church of Satan thing, of course, was a total front, which Anton freely admitted to me. It was just a good idea that made him a lot of money.

(Note: While many fans have compared the organ-playing *DR. PHIBES* character—whose first name is Anton—to LaVey himself, Fuest denies any



and all resemblances.) "Tom Skeritt, too—ahhh, what a nice guy. Fantastic man. Unfortunately I never had a chance to really chat with Ernest Borgnine or Ida Lupino. I mean, I would *loved* to have had a nice talk with Ida, but we were working our *asses* off from five in the morning until nine at night. Ten thousand feet in the mountains, and it was all just...crap. But the actors were great, nobody threw a number. The melting sequence was pretty basic stuff, actually, and I thought Borgnine was amazing. Sure, he played the role of Satan's emissary somewhat over the top, but I don't think you really could have played it any other way."

Fuest then returned to England to shoot several episodes of *THE NEW AVENGERS* in 1976, with Patrick McNee returning as the, now older, action hero John Steed. But instead of Diana Rigg's Emma Peel or Linda Thorson's Tara King, Steed is teamed up with Joanna Lumley (as Purdey) and Gareth Hunt (as Michael Gambit). "That show really suffered through every kind of revisionist problem imaginable. I liked 'The Red Dragon' episode. The other ones were alright, and it was fun, but the show simply didn't work out. The atmosphere and magic which the original series had just weren't there."

At the suggestion of friends and colleagues, Fuest headed back over to America in the late '70s to work in Hollywood. Unfortunately, the end result was a string of rather forgettable television movies, including *MOVIE STAR'S DAUGHTER* and *REVENGE OF THE STEPFORD WIVES* (both '80), as well as *MY MOTHER WAS NEVER A KID* and *THE BIG STUFFED DOG* (both '81).

"Hey, you've got to go to Los Angeles and strut your stuff," they said to me. So I went—and I didn't like LA at all. The industry people there weren't hostile, but they were grudging, you know. I think they thought, 'What the hell is *this* guy doing?' and 'Why can't we have an *American* director?' I guess I can understand that. It's always a question of chemistry with people, and sometimes it actually works and sometimes it doesn't. I did a thing for (Charles) Shultz called *THE BIG STUFFED DOG* in San Francisco. He was very nice, but the crew was just absolutely the worst I ever worked with. They were just out of it, didn't want to know anything. I mean, I would have *loved* to have fired everybody. They were just inept, slow, humorless and...awwwful. I couldn't wait to get away. But...I don't know...maybe it was me. Edgar Serrick, a well-known producer, came up and saw me working with these people, and I didn't realize he was there, watching me work for about an hour, and when I saw him I said, 'Edgar, it's like...' and he just cut me off saying, 'Don't tell me. You're shoveling shit here, man.'" (laughs)

A bright spot among all this gloom, however, was a series of literary shorts he directed for High Gate Films in New York, one of which included Edgar Allan Poe's *THE GOLD BUG*, which won an Emmy Award in 1982. "I worked there for two wonderfully happy years, around '81 and '82, and had a marvelous rapport with the crew. The apogee of everything, you know. These short films were called After-School Specials and they were beautifully crafted scripts. You didn't have to alter a line. Danny Aiello and other smashing actors would come in and do their roles, and at the end of every shoot in New York—I did about 10 of these little shoots—they'd put on a party for me in Greenwich Village. Wonderful. It was very much like an academy because the crew members were all half my age and were learning, and everyone wanted to be on the next film because most of the time I was setting them problems that they hadn't encountered before. So it was definitely a learning process for them. And, I must admit, some of the camera moves were very hard for them, but we made it work."

Fuest next shot the French-backed romance film *APHRODITE* (82)—starring Horst Buchholz, Catherine Jourdan, and Capucine—a project of which the director has very few fond memories. "That was a mistake. It was like working in a stockyard. They should have had a French director and made it in French. As is, the movie's horribly dubbed and, oh my God, so confusing. I can't *imagine* why they hired me, an English director. And the producer would constantly come up to me and say, 'Ah! We have finished with so-and-so, we can let her go.' And I said, 'No, we haven't finished with her—she's in

the final scene.' And he would say, 'But I put her on a train to Italy.' 'Well get her back!' I'd tell him. But I thought, 'These are professional filmmakers?' C'mon, man. And I had problems getting my money from them, too."

Just as Fuest began his directing career with work on a British action TV series, so he retired with the same type of English program. *CATS EYES* (85) was a short-lived show concerning a private detective agency run by three Charlie's Angel-type women. "It was quite a nice idea, actually, and I directed three or so episodes. But I didn't enjoy them. They were made through a company which had a very low budget, and yet they were trying to make movie-quality material on this television series, and you simply can't marry the two things. The company also operated very strictly to union rules and they would stop working at 4 o'clock on Friday because that's when the news broadcasters started working or whatever. They called me and I went in there at 24 hours notice because the previous director had collapsed. It was okay, and I must say that it was very nice to get my first assistant involved with the project. But it was tough. I mean, *CATS EYES* was a 55-minute show and I would actually time the programs I directed, and occasionally they came out to 35 minutes or something, so I would go to the writer and say, 'Look, this show is short. We need another 20 minutes screen time.' And he would say, 'No, no.' 'Listen,' I told him, 'give me a break, man, I've been doing this for several decades and I'm tellin' you, we're short by 20 minutes.' I mean, you simply can't spread something out to that extent; like, once a car has driven by,

you can't just focus in on a butterfly for a whole minute. The show has to move—zoom! zoom! zoom!"

While Fuest is no longer directing movies, these days he enjoys teaching film studies at various British universities. "I'm in my late seventies and I'm not really retired. I mean, I *like* to work. There are some wonderful university jobs around here, media stuff and, because I have a teaching degree and taught for 10 years at a film school, I think I'm very qualified. Sometimes I'll show clips of movies—some of which are my own—followed by discussion. And, as the first *PHIBES* is my favorite movie, I'll sometimes show my favorite murder scene from it, which is where this doctor gets impaled in a gentleman's club by the head of a bronze unicorn... (laughs)...and then you see the legs of this guy going around and around as he's being unscrewed. I really liked that one. They all make me laugh, actually. And I also show the first murder scene in *RISES AGAIN* with that kind of Chinese butler playing snooker who picks up the phone and this golden snake

goes right through his ear. Actually, when I do these stand-up lectures—which last about 90 minutes to two hours—I play that one clip from *RISES AGAIN* right at the head of everything and say, 'This is where I'm at, and if you don't like this sort of thing, then you should probably leave now.'"

Recently Fuest has also done quite well with a second career in painting. "I don't do the kitchen—I just paint pictures. (laughs) And I'm really into it. I've been doing painting now for about 10 years and am getting more and more serious, and I have to say that my exhibitions—and sales—are reasonably successful, too. My pictures aren't hanging in my house because they've all been sold. The galleries keep ringing up and saying, 'Give us another one.' I exhibit them in a local gallery and one in London and, as I say, the money isn't too bad. My style of painting isn't exactly realistic but it's not totally abstract, either. It's somewhere in the middle. I paint with acrylic, oil, watercolors, anything I can handle. "Now, in terms of my movie work—apart from some of my American films—I look upon most of it with affection, love, and laughter. I've been blessed with 30 years of making movies and having fun. You're actually very much like a cook when you're making movies: You get all the ingredients and combine them, but it's no good putting it all in the oven when it's too cold—you have to sauce everything out. And when I think about it, I very rarely went above three or four takes on a scene. I mean, apart from *THE DEVIL'S RAIN* where I never laughed at all, and *APHRODITE* where I nearly threw up every night, I've had enormous enjoyment on everything I've done."

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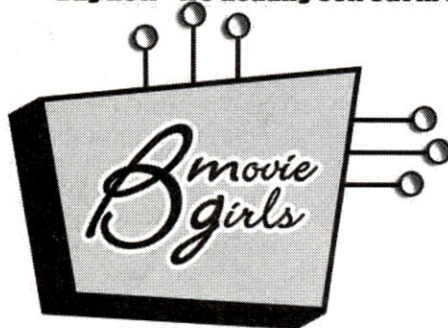
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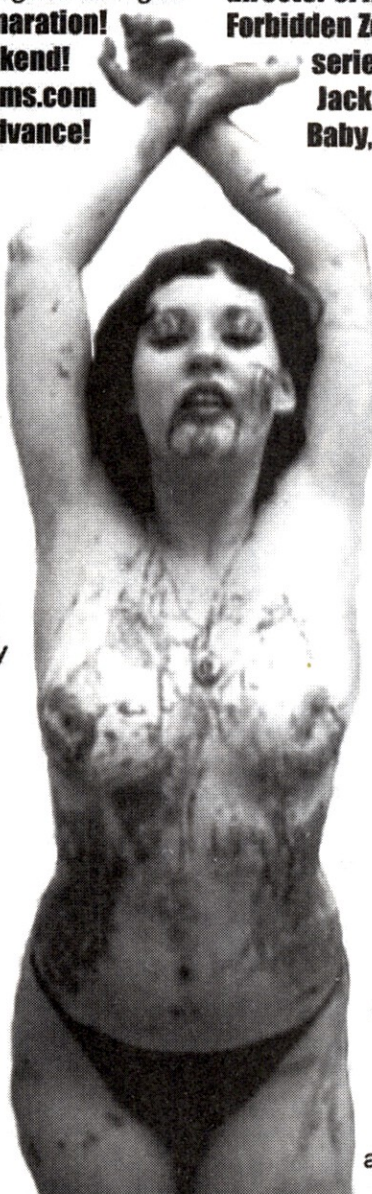
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CONNIE VAN DYKE

Hell's Angels '69

Interview by John O'Dowd



Connie during the 1970s

A former Miss Teen USA and Motown recording artist, blonde and beautiful Connie Van Dyke had a promising film career in the mid 1970s, only to see it go up in smoke due to a troubled personal life. Married six times, it was her third marriage—to an Ohio disk jockey named Larry Coates—that effectively derailed her career, sending her into exile for many years in Florida.

Intelligent, feisty and deli-

ciously irreverent, Connie is also a warmhearted lady whose resilience is nothing short of amazing. "Life has been so good to me that I've had the luxury of never having to make this shit up. "If I hadn't actually been there, I wouldn't believe it myself."

Connie Eugene Van Dyke was born in Nassawadox, Virginia on September 28, 1945, the daughter of Benjamin Van Dyke II, an ex-Chief in the Naval Air Force, and Charlotte "Libby" Van Dyke (nee Tyndall), a housewife. "Yes, I am related to Dick and Jerry (their father and my grandfather were either brothers, or cousins), and yes, 'Connie' is the correct spelling of my name," referring to the two questions she's most frequently been asked through the years. Her early childhood was spent in nearby Cape Charles, a picturesque town (on the same Eastern Shore peninsula as Psychotronic headquarters.) Connie has nothing but fond memories of her youth. "My parents were loving and wonderful people and I had a younger brother Benjamin (nicknamed 'Van') whom I was also very close to." In the early 50s, the Van Dykes moved to Detroit, where Connie's father opened an appliance and repair store. Later, the family's affiliation with a local church brought an opportunity for Connie and her brother to begin modeling in the greater Detroit area, which laid the groundwork for her show business aspirations.

At 14, Connie was modeling on a local TV show when she met legendary comic Soupy Sales, who was hosting a live, lunchtime show for kids, on another set at the same station. "Soupy is very wild and funny, and an extremely kind man. We hit it off right away and the thing I remember most about him is that he didn't treat me like I was 14, which was kind of nice. He didn't talk down to me." Soupy Sales sent his friend to the Dorothy Seifert Agency in Detroit, which found Connie even more modeling work, and then the teenager enrolled at the famous John Robert Powers charm school. It was while she was attending the school that, unbeknownst to her, Connie's father entered her in the Miss Teen USA contest. "He sent in a photo of me—and one of my brother, Van, for the Mr. Teen USA contest—and I wound up being crowned Miss Teen, while Van was first runner-up for Mr. Teen."

Connie's top prize for winning the competition was a date with movie and recording star Fabian. "Oh God, I'll never forget it! His shirt was

unbuttoned (just a little) and he wore a gold medallion around his neck. Fabian was just about the most handsome thing I had ever seen." The teen idol took Connie to a drive-in restaurant and they were also photographed holding hands beside a swimming pool at his apartment. "He was a very nice guy, but my 'date' with Fabian was strictly for publicity." Connie's other prizes were a day at Universal Studios, a day at Disneyland, and a dinner in Chinatown. "I think I won the Miss Teen USA title because I had that young, stupid look. (laughs) It was actually more of an innocent look, I guess, not really stupid. But I was very young and impressionable back then and I guess that's the look they wanted."

As a result of her winning the Miss Teen USA contest, Connie won her first film role, in the teenage angst movie, *THE YOUNG SINNER* (61). It was written, directed and produced by its star, Tom Laughlin, ten years before his breakthrough film, *BILLY JACK*. "Tom shot the picture in Milwaukee and we actually had a pretty good cast: Jim Stacy, Stefanie Powers (who was going by the name of Taffy Paul at the time), Chris Robinson and Bill Wellman, Jr., among others. I played the best friend of Roxanne Heard, who had the role of the school slut. It was a lot of fun!" (laughs). Note: Laughlin's film wasn't released until '65

Following the film, Connie continued to model for magazine layouts and also began appearing as a spokesperson at auto shows across the country. In 1961, she sang at a Miss Teen Night that was held at a drive-in movie theater outside Detroit, where two music industry executives saw her. They arranged a meeting with Berry Gordy, the President of Motown Records, who was so impressed with Connie's talents in singing and songwriting, he signed her to the label, making her the first white female singer at Motown. "I was 15 and green as could be. But Berry

Gordy, and his sister Esther, who was an attorney at the label and who would become my confidante, were wonderful and professional people who treated me just great."

Motown Records had begun its operations on Detroit's West Grand Boulevard just one year prior to signing Connie, and the label had already acquired a whole host of novice performers. "Diana Ross and The Supremes, Marvin Gaye, Smokey Robinson, Stevie Wonder, Mary Wells, Martha and The Vandellas, The Four Tops, The Temptations and a bunch of other acts all started at Motown around the same time that I did. Everyone treated me like I was his or her kid sister. They teased me and called me 'Snowball' and I loved it. We were all friends and I never had any untoward experience with anyone at the label." Soon after joining Motown, Connie and her fellow performers hit the road where they did package shows at various venues throughout the Midwest. "They booked us in places like Camp Grayling, Michigan, and the Michigan State Fair, where we played to mostly mixed audiences. One of the more exciting



Miss Teen USA at 15



places we played was The Flaming Ember, which was a popular black nightclub in Detroit. It was a wonderful club where the people danced all night long."

While touring the Midwest, Conny experienced, firsthand, several incidents of racial prejudice. "I remember one bus ride to Lima, Ohio. We were on our way to do a show and people were throwing tomatoes at the bus because they saw two white people (my mother and me) on there, with all these black musicians. My mother was always with me on those bus tours, and I'm glad, because she kept me in line. I mean, you can imagine how pissed off I was at all these loud and angry people who were throwing tomatoes at my friends and me! I guess you could say that our group wasn't particularly welcome in Lima. "Another time, our tour bus arrived in Camp Grayling, and we were told that there had been a 'misunderstanding' about our hotel reservations. They said there was a mix-up and there were no rooms for us, so we were all forced to sleep sitting up in the firehouse; Marvin Gaye, Smokey Robinson, The Supremes, The Temptations... all of us. Can you imagine how that felt? I was so young I didn't fully understand what was going on at the time, but of course, now I know what it was all about. I must say, even though the people at Camp Grayling and Lima didn't seem to mind what color we all were when we were up on that stage entertaining them, they sure weren't too nice to us before we sang."

During her year and a half stay at Motown, Conny recorded five pop singles directed at the teenage market, and while all had commercial appeal, none charted nationally. (The 45s are now extremely hard to find and command a steep price on the collector's market.) Note: The Motown Story by Don Waller only lists "Oh Freddie"/"It Hurt me Too" (Motown # 1041 in March, '63 as being released. Other tracks are on British Northern Soul comps). Despite her lack of chart success, Conny feels her time at Motown helped her further develop her stage presence, and although her contract was not renewed, she continued to accept several local singing gigs afterward. For a brief time in 1963, Roger Brown, a black football player for the Detroit Lions, managed Conny's career. He got her another record deal, with Wheelsville Records in Detroit, however they soon ran into some resistance from local club owners who refused to book the blonde singer when they saw that her manager was black. "These stories all seem incredible now, don't they? But that was the mindset of the day. And believe me, if you were in Detroit in the early 1960s, you were right in the middle of it." Conny left Wheelsville following the release of a few uncharted singles, and went back to modeling at auto shows.

At 18, Conny married for the first time. Her husband's name was George Fisher and the marriage lasted three years. During this time, she got another record deal, with CBS/Epic in New York City, and won the title of "Miss Boxing" in a staged beauty contest. "That was a publicity stunt. There was only one other girl in the contest and she was never meant to win it. A fight promoter named Don Elbaum had taken a professional interest in me and he thought the contest would help get my name in all the NYC newspapers. And he was right...it did." Elbaum worked overtime to keep Conny's name in the papers and for a while, rarely a day went by where she wasn't mentioned in some way. "I played a lot of pool back then—and I was good—so there were a lot of stories of me doing exhibitions for the press. While I was in New York, I was also photographed dining with some well-known prizefighters like Johnny Bizarro, Floyd Patterson and George Chiavallo. Donny Elbaum got me a hell of a lot of publicity and it definitely helped my career."

The whirlwind continued when Conny met a man named Bob Page in 1967, at an auto show in Chicago, and married him just ten days later. Page managed a nightclub in town called The Pussycat Lounge, and he was a slick talker...smooth and persuasive. "I just couldn't resist him. He was so handsome! Well, we moved back to Detroit and when I was six months pregnant with our son Bronson, Bob Page took off with a Playboy

Bunny and married her while he was still married to me! I think the word for that is 'bigamy'. (laughs) He and his bunny flew to New Orleans and Bob never saw Bronson. In fact, he never came around again."

In 1968, while appearing at an auto show in Hollywood, Conny met radio personality Ira Lipson, who hosted a daily celebrity interview program from the Universal Studios lot. With his help, Conny got a job at the studio, in the mailroom. "I drove one of those little carts and delivered mail to all the producers and directors on the lot. The job only lasted a couple days, though, because somebody complained that I was a 'distraction' in my miniskirt!" (laughs)

Due to Ira Lipson's influence and the work of her inventive publicist, Ben Fromer, Conny's name began appearing in Variety and The Hollywood Reporter, which caused Universal to rehire her...this time, as an actress. "My first acting job at Universal was on IRONSIDE. I played the role of Don Galloway's girlfriend. He was the tall, white detective who helped Raymond Burr. "Mark," the other assistant (played by Don Mitchell), was a black guy who had been in trouble with the law, and in whom Ironside saw some 'inner good'. My huge scene was to be riding in a cab with Don. We're on our way to a restaurant when the heel of my pumps punctures something on the floor of the backseat of the cab. I think it was supposed to be a bag of heroin, or something. Don and I act astonished and he immediately leaps out of the cab and leaves me there to call Ironside from some phone booth. Apparently, I'm still sitting in the back seat of a cab somewhere, waiting for him! (laughs)

"During the shoot, I became friendly with Don Mitchell and one day after filming, he and I, along with a friend of his, went to the movies. We stopped and picked up some fried chicken in a bucket and took it with us. There I was—in the 60s—eating fried chicken in the balcony of a theater, with two tall and handsome black guys with Afros! I remember a lot of people staring. It's no big deal now, but believe me, back then, it was."

Universal studio executives Cy Chermak and Doug Benton took a liking to Conny and cast her next as a floozy-type in an episode of ADAM-12. "The TV Guide stated I was 'a nosy neighbor,' but there was never any doubt in my mind that I was really playing a hooker. I wore a ratty old housecoat and a short blonde wig and I called the cops (played by Martin Milner and Kent McCord) to check out the loud noises coming

from another apartment in the building. As I recall, Marty Milner was very kind and funny. My favorite though, was Kent. He was a little distant and shy, but very good-looking. I remember that it was hard to keep a straight face during my scenes because the wig I was wearing had the name 'Doris Day' written in the headband. I've never considered myself a Doris Day type. Trust me, it would have taken a lot more than a wig! (laughs)

"I didn't even have an agent at the time I was doing these shows, and then I bumped into a director I knew named Lee Madden who had worked with me on some Dodge and Chevy television commercials." (Conny was the original Dodge Rebellion girl in several TV and magazine ads in the mid 60's.) "Lee was putting together a film for AIP called HELL'S ANGELS '69, starring Tom Stern and Jeremy Slate (PV #36), and he offered me the female lead. At the time, I had no idea who or what the Hell's Angels were. 'Terry the Tramp' was the first Angel I met. I first saw him in the producer's office in Hollywood, when AIP was just beginning to put the thing together. Tramp was given co-star billing in the film. We got along fine, right from the start. I noticed he had a lot of fascinating tattoos on his arms, but that didn't really mean anything to me."

The plot of HELL'S ANGELS '69 finds Stern and Slate playing two wealthy brothers from the East Coast who come to Las Vegas to rob Caesar's Palace (more for fun than profit). They manage to trick the members of the Oakland Hell's Angels (led by Sonny Barger) into being their diversion and the heist goes perfectly. However, when the pair skips town without giving the Angels their cut of the cash, the motorcycle gang vows revenge and chases them and Conny (as a sexy, two-timing biker



babe) into the desert. The finale has Stern being killed when he drives his motorcycle off a cliff, while Slate and Conny are stranded and left to die after the Angels steal their water supply and drain their bikes gas tanks.

Shot on the streets of Vegas, as well as in the Mojave Desert and in parts of San Jose, the film was a classic slice of 60s psychedelia from AIP, and Conny remembers having a "blast" on location. "One of my favorite times during the movie happened while we were filming in Las Vegas. It was forbidden for The Angels to be seen in the city with the patches on their jackets (also known as "colors") showing. While the film crew was setting up for some of the scenes that would be used a little later in the film, Tramp and I decided to borrow Lee Madden's car and go for a ride. I think Lee was a little concerned, with Tramp being who he was and me being who I wasn't! (laughs) Tramp promised to bring me back safe and sound in a few hours. Anyway, we took off into the desert and wound up on a guided tour of Hoover Dam. Tramp's tats were completely covered by a blouse-type paisley shirt. Of course, his long, dark curly hair was not hidden! He wore sunglasses, jeans, boots...and a clueless blonde on his arm. (laughs) We had a great time.

"Of course, we were gone a little longer than Lee had expected, so by the time we returned, the police had already put out an APB on us. I promised Tramp that I wouldn't tell anyone where we went, as going on a tour of Hoover Dam seemed like such a normal, "establishment" thing to do. I think he would have been a little embarrassed if the other guys knew. On the other hand, I doubt very seriously whether the folks at Hoover Dam would have ever knowingly allowed a Hell's Angel on a guided tour. Terry the Tramp was very smart and articulate. I don't think many of The Angels knew that except Sonny. This is not to say that he, or any of the other Angels, should not have been feared. I was just lucky that they never hassled me. Besides, they really had no reason to harm someone who was part of a film that would be making them money. It would have thrown everything off schedule, and that costs money."

During the filming of HELL'S ANGELS '69, Conny became romantically involved with another biker named "Terry"; this one, known to his cronies as "Sweet Terry." (The Hell's Angel, whose real name was Terry Hurle, is now deceased.) "Many of the poems I wrote back then about The Angels were inspired by him. Of course, I'm the only one with copies of those poems (which I plan to publish). They are a little romantic and a little innocent, but they are my private recollections of that whole crazy time in the late 60's. One of my favorites is titled "The Hell's Angels Chicken Fight." It's about a day of filming in the Mojave Desert when we had hundreds of gentlemen and ladies on hand to shoot a scene at what was supposed to be "Tiny's" aunt's ranch. By the way, "Tiny" was 6'5" tall...or more! (laughs)

Some of Hollywood's best stunt men were brought to Vegas to perform the many action scenes in the film. "One of them, Gary McClarty, was recently in the news in connection with the Robert Blake murder case." [Author's Note: Shortly after Blake's wife, Bonny Lee Bakley, was found shot to death, Gary McClarty, a friend of Blake's, alleged that the actor had once offered him \$10,000 to kill her.]

Although The Angels did most of their own stunts in the picture, AIP hired stunt riders for the more elaborate dirt bike maneuvers. "Most of the stunt guys on the film are still with us, but a few are gone. The same goes for The Angels. There are quite a few whom I cared about a lot that have passed on: Tiny, Tramp, Magoo, Sweet Terry, Johnny Angel, Hi Ho Steve. The youngest Angel on the set was probably Animal, who was 19 at the time. He was also one of the craziest! I remember going up in a chopper with him and a cameraman, who was shooting some of the stunt riders below us. We had gotten up maybe 200 feet over the desert floor when all of a sudden I smelled something really foul in the chopper. Animal had popped an amyl nitrate under his nose, and then he dove out of the chopper...without a parachute! He hit the ground and rolled for the longest time. I don't know why he didn't break any bones—or get killed—but I guess he was extremely relaxed! (laughs)

"I was never very close to Tom Stern or Jeremy Slate. I hung out more

with the gaffers, grips and stuntmen (and of course, The Angels). Just before I left the film, I had a jewelry shop in Vegas take several stanzas and engrave it in a huge plaque. I gave it, along with several silver charms (used, at the time, for earrings) to most of The Angels. I wouldn't trade that time of my life for anything. I wouldn't do it again, but I wouldn't trade it, either. I actually learned an awful lot from The Hell's Angels. It's real simple and its real basic. 'What's right is right and what's wrong is wrong.' It's an amazing code. They were violent, there's no two ways about it, but only when the situation called for it. I can remember filming in the desert where we stayed at a place called the White's Motel, and they were fine...no trouble at all. There was a little piano bar there where we all shot pool, and I played the piano and sang for them. They really treated me very well, and I know that they still have the black leather jacket I wore in the film, which Sonny Barger displayed for several years in their clubhouse in Oakland."

In December 2003, The Hell's Angels made national news when several hundred of them were arrested in a drugs and guns sweep that covered four western states. I asked Conny if drug use was rampant on the set of HELL'S ANGELS '69. "In all my years in Hollywood, I don't really remember seeing anyone, other than The Angels, use hard drugs," she said. "I never 'used' myself, so I wasn't around when a lot of it happened. Of course, nearly everyone back then smoked pot. But that's the kind of 'inside stuff' I'm saving for my autobiography! I don't think the Feds got anything on Sonny in last year's bust. He's had some health problems and

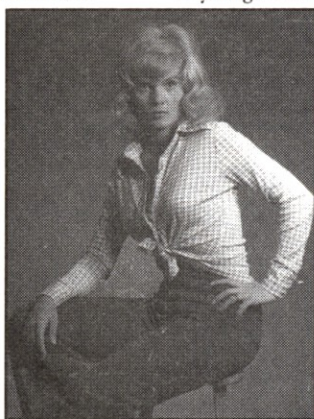
I don't believe he's in any shape these days to still be at the head of the pack. He contacted me just last year. He's doing real well with his biography, which came out a while ago. I love Sonny. He's a very smart man and he has a good heart. I've always been glad I didn't irritate him, though. There is a lot more I could tell you about him and The Angels, but if I did, as they say, 'I'd have to kill you'." (laughs)

Shortly after the release of HELL'S ANGELS '69, Conny lost her 23-year old brother Van, in an automobile accident. A U.S. Naval Air Force officer, Van had just returned stateside from a reconnaissance mission in Thailand (as part of a group called The Thailand Raiders), when he fell asleep behind the wheel of his car. It was a loss that left her shattered for years afterward.

In 1971, Conny, then 25, met an Ohio disk jockey named Larry Coates, who eventually became her 3rd husband. Coates immediately took over managing his wife's career and soon revealed himself to be a controlling and possessive hothead. Their tempestuous union lasted six years and wreaked havoc on both her life, and her young son's. "At times during the marriage, Coates was cruel to both Bronson and me. He never hit either of us, mind you. But he was an emotionally cruel person. The head games and power trips he pulled were really something else. I'd like to say the marriage was the biggest mistake of my life, but the thing is, you have to go through a lot of crap to get to where you are now...and I like where I am now. But, it wasn't a good time. In fact, the marriage was a total disaster."

The couple lived in Huntsville, Alabama for a while, where Conny sang in a country western nightclub. In 1972, they moved to Nashville and Conny got another record deal, this time with Barnaby Records, an independent label that was owned by Andy Williams. Always a musically eclectic performer, Conny was now directing her singing and songwriting efforts to the country music field, and Barnaby released her eponymous album later that year. Although hit records continued to elude her, she became a semi-regular on Nashville personality Ralph Emery's TV show and also appeared on The Grand Ole Opry several times. All the while, Conny longed for another opportunity to act, and by 1974 a new film role came her way.

"I had read in the newspapers that a producer named Stan Canter was going to shoot a movie in Nashville with Burt Reynolds called W.W. AND THE DIXIE DANCEKINGS. Stan was staying at the Vanderbilt Hotel where he was holding auditions for the leading female character, a country



singer named Dixie. Well, I put on an old sweatshirt and a pair of jeans, and with no makeup on my face and bedraggled hair, I went over there and crashed his hotel suite. (laughs) I barged right in, past Stan's wife, and really laid on the hillbilly shtick for him: 'Oh, Mr. Canter, sir, I want to thank you for wanting to come down here to do this film about country music. My name's Conny Van Dyke, sir, and I want to welcome y'all to Nashville...' I mean I acted like a real bimbo from the sticks. Nothing like a city girl from Detroit! (laughs)

"Well, my little act evidently won Stan over and next thing you know, he's flying me out to L.A. to do a screen test for 20th Century Fox. I was competing with people like Sissy Spacek, Candy Clark and Bernadette Peters... and I got the part! Actually, Burt himself chose me for the film. I signed with the William Morris Agency in L.A., and then went back to Nashville to shoot the picture. Burt Reynolds does nice things for people all the time, he really does. He is a wonderful—if complicated—guy."

W.W. cast Reynolds as a sweet-talking, 1950s con man that robs gas stations in the Deep South in order to get revenge on a large oil company he believes is ripping off the public. Co-star Art Carney plays a sinister evangelist and amateur detective named Deacon Gore who pursues him on his crime spree, determined to bring him to justice. Soon, Reynolds hooks up with a struggling country music band, The Dixie Dancekings (led by Conny), and becomes their manager, eventually landing the group a gig on the Grand Ole Opry. The film was full of backwoods humor and wild car chases and was very similar to both SMOKEY AND THE BANDIT and THE DUKES OF HAZZARD in its overall content and style.

"I worked with ROCKY director John Avildsen on W.W. and what a mighty little man that one is. 'He may be short in stature but he's an amazing director. He and Burt tangled a few times, though, because Burt is very much a perfectionist and he always wants things to go just right, and you know, sometimes they don't! I remember this one time when they ignited a car in a stunt scene and it didn't go as well as Burt had expected. Well, he and Avildsen got into a screaming match over it and Burt picked him up off the ground, and called him a leprechaun! Their temperaments really clashed. Actually, Burt got angry with me once, too. It was in the beginning of the shoot and apparently he felt that I hadn't thanked him enough for getting me the part. He was really stressed out and when I went to his honey wagon to tell him how much I appreciated everything that he had done for me, Burt got very pissed off and got right in my face like he was going to strike me. I managed to get him to calm down after a while, but I saw a side of him that day that was very volatile. It was quite an eye-opener."

"John Avildsen, on the other hand, was always very kind to me—except for one time, when he kind of let me have it. There was a scene we shot that didn't make it into the final cut of the film where I'm alone, talking to myself while I'm looking in a mirror—a very haunting scene that I thought was really effective. Well, when we were getting ready to film it, I remember asking Avildsen for his advice on how I should play the scene (what my motivation should be, and so on), and in this gruff voice, he says to me, 'Your paycheck is your motivation!' Okay, fine. (laughs) You can bet I never asked him that question again!"

Conny has especially fond memories of her co-star Art Carney, who died in November 2003. "Art Carney, God bless him, was easily the funniest man I ever met. Working with him on W.W. was like being in some parallel universe. There is a scene where he was to exit a bus in front of the oil company building in Nashville. They were shooting Art as the bus doors opened. He was to look around menacingly and then step down. I guess they had shot it a few times when Art became bored. The next time the cameras rolled, the door opened and there was Art, as the Deacon, dressed all in black... with a banana sticking out of his zipper! Things steadily went to hell after that!" (laughs) One day during the filming of the movie, Carney became ill and was rushed to Vanderbilt Hospital with a bleeding ulcer. Conny went to visit him and a nurse called down to see if

he was up to having company. "He okayed it so I walked down the hall to his room. I knocked on the door and he told me to come in. I opened the door slowly and saw Art, with his back to me, leaning against the wall with his left hand supporting him and he appeared to be taking a leak. His right hand was hidden from me, but his posture was definitely that of Art peeing against the wall! (laughs) He turns around and says to me, 'Whatsa matter? Ya never seen a guy take a piss in his hospital room before?'"

"Another time, he rang the nurse's call button. She flew into his room and Art's lying there making a noise that sounded like a death rattle. He used to do it all the time on the set and it would scare the hell out of everyone. Anyway, the nurse hurried to his bedside and all she could hear was this really awful noise in his throat. He kept it up until she was about to call for help. Finally, his eyes fly open and he says, 'Hi, there, cutie. Wanna fluff my pillow?' (laughs) I mean, you couldn't be around this man for long, without roaring!"

Ten days after wrapping W.W., Conny went straight into her next film, FRAMED (1974), in which she played nightclub singer "Susan Barrett." It was an extremely violent piece, filmed in Nashville for Paramount Studios by brothers Joel and Mort Briskin, and starring Joe Don Baker, who had hit it big the previous year with the Buford Pusser film biography, WALK-ING TALL. In FRAMED, Conny was billed second in the credits, got to sing a few songs and had a sizeable role as Baker's good-hearted girlfriend. His character is a professional gambler who is set up by a cartel of local

crooks (including the mayor and police commissioner) and sent to prison for four years. (While there, one rather bizarre scene has him talking to a cockroach in his jail cell!) Upon his release, Baker's "Ron Lewis" turns vigilante and goes after the bums with both barrels. What follows in the next 90 minutes is a bona fide bloodbath on celluloid.

"I loved working with Joe Don Baker. Contrary to most of the tough guy roles he plays, Joe Don is a very kind, funny and loving man. Where Burt Reynolds was a lot more emotional on the set of W.W., Joe Don was a much calmer person. As big as he is, he is just as loving and warm, and (I thought) very, very cute. FRAMED had a terrific cast: Brock Peters, Gabriel Dell (one of the original Dead End Kids), John Marley from THE GODFATHER, Paul Mantee, Hunter Von Leer, John Larch, Joshua Bryant. These are all wonderful actors. I really liked hanging around them and tried to soak up all the energy that I could from them. Phil Karlson, the director, was excellent, too. He had once directed Marilyn Monroe in a film (LADIES OF THE CHORUS), which impressed me at the time. I also saw some of the stunt guys again whom I had worked with five years earlier on HELL'S ANGELS '69... Buddy Joe Hooker and Ronnie Rondell. It was a great experience working with all these guys. I even met Buford Pusser when he visited Joe Don one day, on the set. I remember I was kind of taken aback, though, when I was introduced to him. The man's face had been stitched up so many times from various fights he'd had, it almost looked like a patchwork quilt! He died in a suspicious car crash not too long afterward."

In typical mid-70s fashion, numerous incidents of physical torture abound in FRAMED. In one scene, Baker drags a man out of a car window—by his nostrils—and then blows his ear off with a gun, while in another, Conny's character is raped in her home by two thugs (played by Paul Mantee and Hunter Von Leer). With several other beatings, stabbings and murders, the redneck crime film was a blood feast of graphic and bone-crunching scenes. "In the rape scene, Paul and Hunter were supposed to push me up against the wall, and then Paul was to pull the neckline of my breakaway dress. Well, things went fine except Paul accidentally got part of my strapless bra and pulled that off, too! Needless to say, my then-husband Larry Coates was watching the whole scene and he got all bugged out and twisted over it. Paul was pretty nervous! As for me, I was embarrassed as I was (and still am) very modest."

"I recently got in touch with Paul Mantee again. These days, he's semi-retired from acting and working as a professional photographer in



Hollywood. He takes erotic portraits of ladies and couples and posts them on his website (eroticportraits.net.). Anyway, Paul told me that he'd had a crush on me during the movie (as I did on him), but he said, "That troll you had lurking around you all the time made me stay away." The troll, of course, was Larry. He watched every move I made on that set and every-one thought he was a big pain in the ass.

"There was another major scene that was filmed, but later cut out of *FRAMED*, where Joe Don gets out of prison and shows up at my house. He thinks I've betrayed him and he takes out his rage by sodomizing me. Neither Joe Don nor I were nude in that scene, but it was still very explicit. We shot that and the scene where Paul and Hunter rape me, on the last day of filming. As you can imagine, that day was very heavy and very emotional for me and I really gave it my all. In the sodomy scene, the audience couldn't see anything below my shoulders, but they didn't have to. The inference was strong enough on its own that you didn't need to see any naked bodies.

"I would have loved it if that scene had stayed in the film because it was really powerful and probably the best bit of acting I ever did. But, evidently someone at Paramount thought it was too rough or something, and it wound up on the cutting-room floor. Actually, that's kind of weird when you think about it, because not only was it the 1970s (a decade not especially known for its subtlety), but it was an R-rated movie! Nevertheless, they canned it, which disappointed me. But, wow, did I enjoy working with Joe Don. He was a sweet-heart...as was everybody else on that set. It was because of Burt that I was in that movie to begin with. He made a phone call to Phil Karlson and Mort Briskin at Paramount and the next day, I had the role. I mean it was just that easy. So I owe Burt Reynolds a lot."

Back in Hollywood, Conny got a lot of episodic TV work following the release of *W.W. and FRAMED* (both of which ranked in big bucks on the drive-in circuit). She guest-starred twice on *POLICE WOMAN*, with Angie Dickinson; the first time, in '74, as a stool pigeon for the mob who ends up getting murdered in prison, and in her second appearance the following year, she was the tough wife of a professional boxer (an honest man who is shot and later killed by a paid assassin). Conny enjoyed working with the decidedly ego-less Dickinson ("Angie is tops; a very down-to-earth lady"), and although her roles were small, she was billed as Special Guest Star in both episodes. She also worked with Cliff de Young on his short-lived *SUNSHINE* series, and with Robert Forster on his cop show, *NAKIA*.

"*NAKIA* was filmed in New Mexico. I played another singer (what a stretch). In the show, Marjoe Gortner and I were married, and he commits a murder. In real life, Marjoe was a child preacher who did the tent and bible thing. In fact, I believe he was only 10 years old (or even younger) when he began his life as a "Bible Thumper". At any rate, it was a total scam—as so many things are—and Marjoe went on to become a blonde, curly-haired actor for a while. Marjoe wasn't especially handsome, but there was definitely the charisma thing happening. When Bob Forster shot *NAKIA*, he had a home in, or just outside of, Albuquerque. I remember that one evening during the shoot, Bob invited Coates and me over to his house for dinner. I think he was married, or at least had a lovely girlfriend living there with him. I was thrilled to be around him as he was, and still is, a very handsome and magnetic man. My husband ("What's His Face") was extremely jealous and wouldn't give me five seconds to talk to Bob alone. That's how it always was with Coates..."

In October 1975 Conny guest-starred on an episode of *BARBARY COAST*, a briefly seen TV series with William Shatner, Doug McClure and James Bond villain, Richard "Jaws" Kiel. "The man (Kiel) is 7'2" tall and wears size 22 shoes! Amazing. But what a gentleman he is. Shatner and McClure were pretty over the top. One day, we're shooting and Doug McClure comes up on horseback, tries to get off the horse...and promptly

falls right on his ass. It was very funny and I remember laughing really hard when it happened. I recall Bill Shatner saying something like, 'He wasn't doing that to be funny, he's just drunk.' I don't think that was true, but it was hilarious at the time. I had a blast working with those guys."

During the mid 70s, Conny continued to pursue her music career with an album on ABC-Dot Records, and with numerous singing gigs at places like Hollywood's Palomino Club (where she performed with country/rock outlaw Hank Williams, Jr.) and Anaheim's Knott's Berry Farm (where she appeared with the newly reunited Everly Brothers). In Las Vegas, she opened shows for the likes of Johnny Carson, Merv Griffin and Totie Fields.

"Totie and I actually met while doing the Merv Griffin Show from Caesar's Palace. Contrary to her bawdy image, Totie Fields was not a foul-mouthed person...she was a sweet and lovely clown. We did Merv's TV show several times together. One of our favorite bits was to have the two of us sitting on the couch to Merv's right. Then Totie would say something like, 'Did ya notice how very much we look alike? I mean, here we are...two gorgeous women. Of course Conny doesn't have a lot of meat on her bones, but here we both are...glamorous and funny. But, Merv, watch this...as alike as we are, when we go to stand up, the whole concept changes!' That's when we would stand up together. It looked like we were on side-by-side elevators and my elevator kept going to the pent-house while hers stopped on the mezzanine!

(laughs) Totie was just a little over 5' tall, with heels. I was always pretty much her "straight man". Merv would say stuff like, 'You know, Conny is really curvy.' Then Totie would turn to the audience and say, 'Ya see? Ya see? Ya get a broad in a silver dress, with no bra, a couple of wiggles in the back and suddenly I'm invisible!' Playing the "dumb blonde", I'd thank her for the compliment. Then she'd say, 'Ya see? Ya see what I gotta work with? And...she even sings! I mean, come on, Merv!' Totie Fields was a witty and wonderful lady. Her raspy voice was priceless...her comedic timing, perfect. I only wish her life timing had been a lot longer.

"I loved most of the people I worked with in show business and I have very few bad memories. One of the only ones I can think of who was a complete and total asshole is George Maharis. In the mid 70s, I worked with him on one of the many TV game shows I did back then, called *SHOWOFFS*, hosted by the late Bobby Van. Betty White and Jamie Farr, two really fine people, were also on the show. Well, at the beginning of the taping, during the warm-up, Betty and I were in our little soundproof booth (which was behind the curtains, hidden from the audience), when Maharis dropped his pants and mooned us. Now let me ask you, how ugly is that? So, here's George Maharis, bending over in this rude and nasty position with his rear end sticking up in the air, and he turns around and says something like, 'Now you girls can see why I wasn't ashamed to pose nude with a horse in *PLAYGIRL* magazine.' And Betty White, God bless her, without missing a beat, shoots back, 'Oh, I don't know, you kind of look like one of those pygmy horses to me. Except yours is purple and ugly!' (laughs) Oh my God, was he pissed. Trust me...not a class act!

"The only other one that I can readily recall being a jerk was a director at Universal whom I'd rather not name (even though he's dead). It was in the late 60s or early 70s and I was auditioning for him in his office, for a guest star role on Robert Wagner's *IT TAKES A THIEF*. I'm reading my lines to the guy and he comes up to me and slides his hand under my blouse! Well, let me tell you, I shot out of there like a bat out of hell and warned the girls in the waiting room, "You all better hang on to your tops!" What a creep. But that kind of thing didn't happen very often. In fact, that's the only time it did happen...the casting couch was never a problem for me." (laughs)

By mid-1977, Conny had grown tired of spinning her wheels with humiliating auditions and a lack of film and TV roles in Hollywood, so she



relocated to southwest Florida. Her calamitous six-year marriage to Larry Coates had ended messily that year and Conny felt she needed a fresh start. Despite her move to Florida, Conny kept trying to relight a fire under an acting career that now laid ice cold in Hollywood. "In the late 70s, I was still doing a lot of game shows and still hoping to get more acting work in films and on TV. I'd fly to L.A. on the weekends, do five game shows on Saturday and another five on Sunday, then fly back to Florida on the red-eye and sell cars on Monday morning. At the time, I was working at two car dealerships in Naples and doing club dates, too. During one of these jaunts to L.A., I did a Chuck Barris variety show that NBC had on in the summer of '78 called THE CHUCK BARRIS RAH RAH SHOW. There were a lot of disco and country music and comedy acts on the program and it was almost like a three-ring circus. I sang The Eagles song "Desperado," which has always been one of my favorite tunes. Chuck was fabulous... frantic and out-of-control and totally off-the-wall! But after that one gig, nothing else came up for me in Hollywood, so I went back to Naples.

Conny eventually became a Sheriff's Deputy in Florida's Collier County for two years—she was in her 40s when she graduated from the Police Academy—and says she loved the experience. "I never had any problems with inmates or prisoners, nor was I ever placed in any real jeopardy. I think that's partly because of the lessons I learned while working on the HELL'S ANGELS film with Sonny Barger. He kind of taught me what to expect from a bad guy. Besides, by the time I became a Sheriff's Deputy I pretty much knew that it's the 'suits and citizens' you usually have to watch out for!" (laughs) Although she enjoyed working in law enforcement, Conny did get some heat from some of her fellow officers—mostly, from other females. "I really thought that by the time I was 40, I would have some female friends, finally. But, it didn't work out that way. At the time, I wasn't married, my son was in college and I guess they knew I had had some notoriety in my life. I had been a 'big fish in a little pond' for several years and I don't think that sat well with some of them.

Following her two-year stint working for the sheriff's department, Conny taught English as a second language to adult immigrants, ages 18-75. "I worked as an instructional aide in a vocational school during the day, and then in the evening I worked at the Regency Resort Hotel, teaching English to the hotel employees, in a kind of makeshift classroom behind the hotel. It was wonderful to help people like that. I felt really good about it. At the vocational school, I even tutored other Sheriff's Deputies in math and report writing. It's kind of funny the way the two careers overlapped for a while, but I loved it."

She also kept one foot in show business by continuing to sing in various nightclubs throughout southwest Florida. "I had a duet act for a while, with a lovely and talented girl named Sharon Cook. She played the guitar and we sang together. Sharon had a beautiful, high voice and with my tough-sounding voice, we sounded sort of like sweet and acid, you know? (laughs) But, it really worked. Then I hooked up with a sax player named Dan "Puppy" House who was, like, 6'4" and 350 pounds. Well, Puppy played the sweetest little sax you ever heard and we had a great act. We brought in a lot of business and money into that nightclub and I enjoyed it a lot. I've never in my life taken a job I wasn't proud of. Everything I've done, I've loved, and I've always given it my all."

In the late 90s, Conny returned to Hollywood to be near Bronson—now the Assistant Director of Donor Relations at L.A.'s City of Hope—who has also worked as an actor in various independent films (BLUE SKY, DYING FOR AMERICA, RED DRAGON, etc.) "I originally left Hollywood

because I thought it would save Bronson from a lot of heartache. As we all know, the town is pretty wild (and wonderful). Funny, then, isn't it, that he's the one whobrought me back?"

Soon after her arrival, Conny got a job at Universal Studios as a tour guide, a position she held for one season. "It was great to be back working at Universal after all those years. To think that I started out at the studio in the 60's, as a mail person, wound up acting in ADAM-12 and IRON-SIDE, and then came back thirty years later as a tour guide! (laughs) During the four of five months that I worked there, people recognized me all the time and I loved it."

In May 2000, Conny and Bronson appeared on west coast personality Skip E. Lowe's late-night cable interview show, SKIP E. LOWE LOOKS AT HOLLYWOOD, where Conny shared many highlights from her career and revealed for the first time that she had successfully beaten cancer. "I was sick for a while," she told Lowe, while fighting back tears. "I had colon cancer. But I'm in my third year of remission so I guess I'm not done. I thought I was. I was wrong." (Happily, four years later, Conny remains cancer-free.) After her job at Universal Studios ended, Conny began organizing fund-raising events for the Muscular Dystrophy Association. A longtime supporter of the United Cerebral Palsy organization, Conny co-hosted its local telethon in Miami for over fifteen years, and is equally

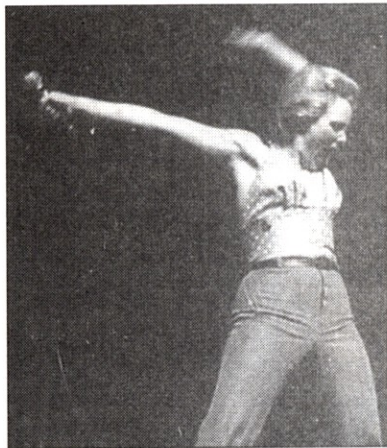
committed to her current job at MDA. Yet the lure of the spotlight remains. With the management of her show business career now in the capable hands of her son, in 2001 Conny toured England, where Motown music enthusiasts have long regarded her as a superb Northern Soul singer. A comprehensive, 17 page interview covering her 60s tenure at Motown Records prefaced the tour, in the U.K.'s Chartbusters magazine. A gritty vocal stylist of tremendous power and range, Conny has recorded dozens of pop, r&b, soul and country sides (represented on three albums and several uncharted singles)

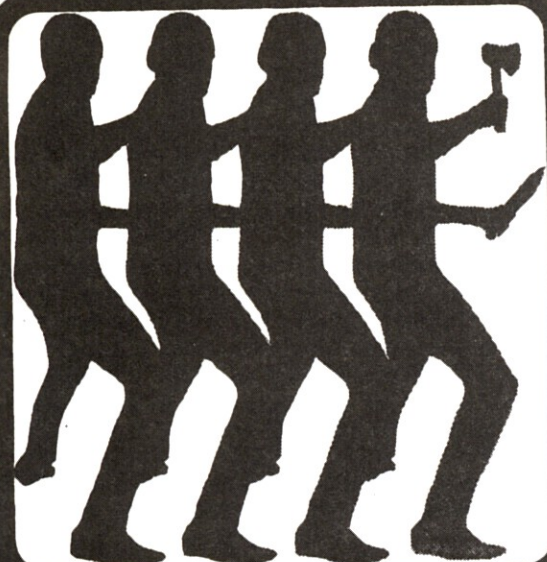
and has hundreds of written songs to her credit. In fact, when given a simple idea for a song, she has the unique ability to compose an original tune, virtually, within seconds. "It never fails to amaze people," laughs Conny. "It doesn't amaze me, but it seems to amaze everybody else." In 2003 she also resumed her acting career with a small role in an edgy independent film entitled SHINER (her first film role in 30 years!) "The movie was written and directed by Christian Calson, a close friend of my son. Christian is a remarkably talented young filmmaker whom I know will be famous and successful. It took me only a couple of hours to shoot my cameo as the mother of an emotionally shaky young man who is entering a frightening and violent part of his life. It's a very disturbing film—bloody and graphic—and I'm only sorry I wasn't able to play the disturbed one with the violent streak. That would have been fun!" (laughs)

Has Hollywood changed a great deal since she first started out? "Of course it has. And it should. What good is any art, technique, study, etc., if it doesn't evolve? In my opinion, everything's changed in the industry because people have gotten more sophisticated. It takes a lot more to amuse us. Actually, I feel that show business is a lot like marrying an older man. The older the husband, the more it takes to hold his attention! Perhaps that's why my last three husbands (Douglas Dunham, Emilio Acevedo, Ernest Guerra) have been younger than me. It doesn't take much energy to keep them amused and/or satisfied!" (laughs) "I don't see myself forging ahead to become a full-fledge actress/singer/entertainer again. I believe it is a lot more difficult to find a place in 'the business' today. However, if a film or TV show knows that all it needs is Conny Van Dyke, I'll make every effort to give it its money's worth."



FRAMED





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George W. Bush and Hollywood

By Michael J. Weldon

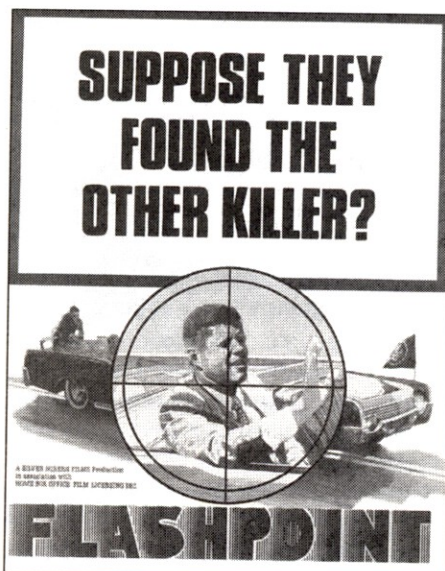
I had to know if there was any truth to the rumor that our president produced a "slasher film." Some research revealed that it was *THE HITCHER* (86). I've been a fan of that tense horror movie since I first saw it in a theatre outside of Stockholm while I was presenting a series of Psychotronic film festivals in Europe in '87. So it's not like George W. Bush had money in *NAIL GUN MASSACRE* or *SLAUGHTERHOUSE*. Some Republicans have bragged that he backed kid friendly Disney hits. I found a web site (by "Art Snob") playing up the hypocrisy angle by listing only the R rated features that our first born again president was involved with. They pointed out that many of them were marketed to minors on MTV and that many starred Hollywood liberals (many starred actors with serious alcohol and drug problems too). Interesting, but only part of the story. I found that GWB was actually an important (uncredited) part of a company that produced at least 74 (!) major release movies, over a period of ten years. Some were good and some were very bad, some were for kids and some were for adults. A few made record breaking profits but others were box office flops. If you add in the considerable profits from years of video/DVD rentals and sales, repeated airings on cable and network TV, and aggressive overseas sales (especially the Disney titles), I'll bet the majority made profits though. I saw and liked a few of them when they were new, but I managed to ignore or avoid most of the others over the years.

From 1983 to 1992 George W. Bush Jr. (born July 6, 1946 in New Haven, CT) was on the board of Silver Screen Management (or Partners), a company that produced movies exclusively for TriStar, then Walt Disney. Silver Screen was founded by Bush's Yale frat brother Roland W. "Bowly" Betts and Tom A. Bernstein. Betts and Bush were both class of '68 Skull and Bones members, as were Bush's grandfather Sen. Prescott Bush, and his father. The George H. W. Bush family lived next door to the Yale President. 32 other Bush relations have been Yale grads since 1844. John Kerry (class of '66) was also Skull and Bones.

These are all the movies known to have been produced by Silver Screen Partners and Silver Screen Partners II, III, and IV (the numbers changed over the years), along with my notes, some outside quotes, and some parallel events. The non film related info is in many books now. I don't really understand it all and either do you. GWB's Hollywood involvement began while his father was Vice

President under Ronald Reagan, and ended after the 1000 Points Of Light President of The United States was voted out of the White House. I'd love to know if GWB did anything besides lend his very powerful name and share in the profits of these movies. Did he help secure locations, read or approve scripts, make casting suggestions, or visit the sets? Did he attend premieres and party with the stars? I think the movie profits were an early part of a brilliant complex long term plan (orchestrated by Karl Rove) to help him reach his first big goal, becoming the Gov. of Texas, then leader of the free world. Note how well Silver Screen Management practiced product placements, cross promotions, merchandising, recycling (remaking French films), and outsourcing (filming in other countries). And read how many Silver Screen features deal with conspiracies!

In 1983 The first Silver Screen Management feature went into production (in Texas) for TriStar, a company which had just been formed by Columbia (then owned by Coca Cola) and HBO. The British Thorn EMI released TriStar movies everywhere except for in America and Canada. Sony later bought Columbia (and TriStar) in '89. Also in '83: Arnold Schwarzenegger became a US Citizen.



1984

FLASHPOINT (TriStar) R. Texas border guards (Kris Kristofferson and Treat Williams, who has a bare ass scene) discover \$800,000 in cash, a skeleton, and a major part of the President Kennedy assassination conspiracy. With Rip Torn, Kurtwood Smith (as an evil FBI agent), Roberts Blossom (PV #14), and Miguel Ferrer. The soundtrack is by Tangerine Dream. Movies On TV: "Limp, unconvincing."

ODD JOBS (TriStar) PG-13. Five college buddies (including Paul Reiser and Robert Townsend) go into the moving business for the mob. Don Imus has a cameo. Leonard Maltin: "Lame comedy." Movies On TV: "Sloppy, forced slapstick."

Notes: GWB met with Arthur Blessitt (in Midland, TX for a revival meeting), in a hotel coffee shop and proclaimed Jesus Christ as his savior. Blessitt: "Back in the 60s, I was known as the minister of Sunset Strip. I ran a coffeehouse on Sunset Boulevard. I started preaching in the nightclubs in Hollywood, the rock n' roll clubs, the love-ins at Griffith Park and then I started doing concerts. I preached on stage with Janis Joplin, Jimi Hendrix, the Rolling Stones, Steppenwolf, Ted Nugent and all those old groups. So I was really in with the hippies. One night in 1969 Jesus told me to take the cross that had been hanging on the wall at His Place (a coffeehouse ministry I ran on Sunset Strip) put it on my shoulder and walk across America. By 1987 I had carried a larger cross to many countries, and I felt Jesus speak to me clearly during a visit to Germany. He said, 'I want you to give your life to carrying the cross in every nation before the year 2000.' The Evangelist who helped start the 'Jesus Freak' movement has wheeled his 12' high 96 pound cross into at least 60 countries. GWB now claims that the much more famous and respectable Billy Graham (a Bush family friend) is the person who helped him become "born again."

GWB's Arbusto Energy (renamed Bush Exploration Oil Company when his father became Vice President) was merged with another Texas oil company (Spectrum 7), controlled by Mercer Reynolds and William DeWitt III, future investors in the Texas Rangers and GWB "Pioneers." GWB was named Chairman and CEO and was awarded with a substantial portion of the stock, but Spectrum 7 also lost money. Arbusto had been founded in '77 with money from Salem bin Laden and The Bank of Credit and Commerce International. In '82 GWB had been bailed out by 50 wealthy family friends as the company continued to lose money.

Michael Eisner became chairman and CEO of The Walt Disney Company and Touchstone was set up to make features for an adult audience (*SPLASH* was the first release). Silver Screen Partners became their main source of films. Buena Vista was Disney's distributor.

The Reagan appointed FCC raises the number of TV stations one company can own from 7 to 12. This soon led to a total shakeup of network television (see '86).

1985

BABY... SECRET OF THE LOST LEGEND (Buena Vista) PG. Dinosaur movie with William Katt, Sean Young, and Patrick McGouhan in The Ivory Coast (where it was filmed). Leonard Maltin: "elements of racism, sexism and much too casual violence just about kill it."

THE BLACK CAULDRON (Buena Vista) PG. The most expensive (\$25 million) animated feature made at the time took ten years to complete. The 70mm medieval sword and sorcery fantasy lost money at the box office. John Hurt, Freddie Jones, and John Byner provide voices.

HEAD OFFICE (TriStar) PG-13. "The son (Judge Reinhold) of a powerful and influential politician is given a high paying job with a major corporation, but he bungles every assignment." With Jane Seymour, Eddie Albert, Don Novello, Danny DeVito, Wallace Shawn, Rick Moranis, and Don King. It was filmed in Toronto.

HEAVEN HELP US (TriStar) R. "This raunchy teen comedy exposes the horrors of a parochial education in Brooklyn in the early 1960s, with the repressed and fascistic stupidity of priests comically contrasted with the lusty high spirits of a band of lovable rebellious students, led by Andrew McCarthy and Kevin Dillon." (Michael Medved - Hollywood Vs. America). With Mary Stuart Masterson, Donald Sutherland, Wallace Shawn, and John Heard. It's aka CATHOLIC BOYS and includes male bare ass scenes.

THE JOURNEY OF NATTY GANN (Buena Vista) PG. Meredith Salinger plays a 14 year old Depression era Chicago tomboy searching for her father and finding a wolf. With John Cusack, Ray Wise, Lainie Kazan, Barry Miller, and Scatman Crothers. It was filmed in British Columbia.

MY SCIENCE PROJECT (Buena Vista) PG. Leonard Maltin: "Laughless, tasteless" BOMB rating. See Pg. 62.

ONE MAGIC CHRISTMAS (Buena Vista) G. A suicidal mother (Mary Steenburgen) meets her guardian angel (Harry Dean Stanton) and Santa Claus (Jan Rubes). Made in Canada. Movies On TV: "Dismal, tiresome."

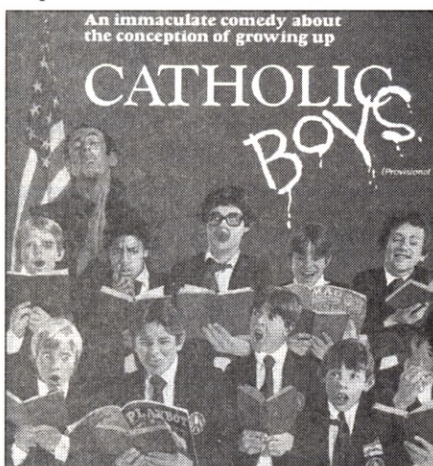
RETURN TO OZ (Buena Vista) PG. Dorothy (Fairuza Balk) visits the ruins of Oz and is given electroshock therapy in a very dark and unpopular Oz sequel made in England. With Nicol Williamson, Jean Marsh, and Claymation FX. Both George Lucas and Steven Spielberg helped make this without credit.

SWEET DREAMS (TriStar) PG-13. D Karel Reisz. Popular bio movie with Jessica Lang (who was Oscar nominated) as Patsy Cline (from Virginia) and Ed Harris as her husband. The MCA soundtrack of original Cline songs made the charts.

VOLUNTEERS (TriStar) R. D Nicholas Meyer. Tom Hanks stars as a spoiled arrogant Yale grad in the Peace Corps in Thailand in 1962, who oversees building a bridge. His friend (John Candy, also from SPLASH) is brainwashed by Communists. With an opium sub plot and a JFK speech. Rita Wilson (Mrs. Hanks) co-starred with Gedde Watanabe, Tim Thomerson, and George Plimpton. Variety: "Lensed in Mexico, the pic features a muddy, ugly look, and the most offensive blatant plug for Coca Cola yet seen in the new era of Coke-owned companies." Leonard Maltin: "Dismal comedy." Blockbuster Video Guide: "Ugly humor."

1986

THE COLOR OF MONEY (Buena Vista/Touchstone) R. D Martin Scorsese. Sequel to THE HUSTLER with Paul Newman (who received an Oscar), Tom Cruise, and Mary Elizabeth Mastrantonio (who has a brief topless scene). The Robbie Robertson soundtrack includes Warren's Zevon's "Werewolves Of London," Willie Dixon, Robert Palmer, and Eric Clapton, and Iggy Pop has a bit part.



DOWN AND OUT IN BEVERLY HILLS (Touchstone) P/D Paul Mazursky. This was the first R rated movie from Disney, a fact which outraged Christian and parent groups at the time. In a remake of a 1932 French Jean Renoir movie, Nick Nolte (who has bare ass scenes) is a suicidal bum who changes the lives of a rich couple (Richard Dreyfuss and Bette Midler). With Little Richard (who sings the theme song), Mike the dog, Tracy Nelson, Valerie Curtin, and Alexis Arquette. The MCA soundtrack includes David Lee Roth's #3 "California Girls" remake (in heavy rotation on MTV) and Randy Newman's "I Love L.A." There was also an '87 Fox TV series.

THE GREAT MOUSE DETECTIVE (Buena Vista) G. The first animated feature to use digital animation had the voices of Vincent Price as a rat and (the long dead) Basil Rathbone as Sherlock Holmes. Aka BASIL, THE

GREAT MOUSE DETECTIVE.

THE HITCHER (TriStar) R. D Robert Harmon. Supernatural seeming psycho killer hitchhiker John Ryder (Rutger Hauer) persuades C. Thomas Howell throughout Texas repeating "I want you to kill me!" With Jennifer Jason Leigh and Billy Green Bush. It was filmed in California. There were at least two ripoff "sequels" (one from Italy). Leonard Maltin: "Some of the violence is genuinely grisly and unappealing." Video Movie Guide: "If you thought THE TERMINATOR was violent..." Movies On TV: "Brutal, violent."

OFF BEAT (Buena Vista) PG. A shy librarian (Judge Reinhold) imitates a cop to impress a tough policewoman (Meg Tilly). With Joe Mantegna, John Turturro, Anthony Zerbe, Harvey Keitel, and Penn Jillette.

RUTHLESS PEOPLE (Touchstone) R. D Abrahams, Zucker, Abrahams (the AIRPLANE team). A couple (Judge Reinhold and Helen Slater) kidnap the wife (Bette Midler) of the Bel-Air millionaire (Danny DeVito) who had cheated them, but he was already plotting to kill her. It's based on O'Henry's The Ransom Of Red Chief (which makes it another remake). With Anita Morris, Bill Pullman, and a topless hooker. The Epic soundtrack includes the Mick Jagger theme, Bruce Springsteen, and Billy Joel. Leonard Maltin: "turns sour. These really are ruthless people."

TOUGH GUYS (Buena Vista) PG. Burt Lancaster and Kirk Douglas as old ex cons. With Dana Carvey (later known for imitating President Bush 1), Eli Wallach, and Billy Barty. Variety: "Depressing." Leonard Maltin: "gets childish and predictable."

11 things that happened to change the media (and the world) in 1986:

#1 - Fox is the first new TV network since the '50's. It's owned by News Corp., run by Australian Rupert Murdoch, who had just become an American citizen. Fox debuts with THE LATE SHOW STARRING JOAN RIVERS. One of her first guests is first lady Nancy Reagan. Fox eventually overtakes ABC in ratings. Ten years later Murdoch will launch the (Fair and Balanced) Fox News Channel with Roger Ailes, an advisor to Nixon, Reagan, and Bush I, as Chairman and CEO. It will overtake CNN in ratings and help GWB be re-elected. Only AOL Time/Warner is a larger media company. Murdoch/Fox movies include TITANIC, the STAR WARS and X MEN series, and the apocalyptic TRUE LIES, PLANET OF THE APES, and DAY AFTER TOMORROW. He also Owns TV Guide.

#2 - General Electric (builder of Nuke plants and Ronald Reagan's long time employer) buys NBC. In '02 NBC merges with Universal. GE now also owns MSNBC, CNBC, Telemundo, USA, Sci Fi Network, and Bravo. Universal

releases include **WATERWORLD**, **DANTE'S PEAK**, and **END OF DAYS**

#3 – Capitol Cities buys ABC (now owned by Michael Eisner's Disney which also owns Miramax and Dimension). Disney releases include **ARMAGEDDON** and **PEARL HARBOR** (which was still playing on 9/11/01).

#4 – Billionaire Lawrence Tisch buys CBS (now owned by Viacom).

#5 – Sumner Redstone's Viacom buys MTV, VH1, Showtime and The Movie Channel. Redstone (who supported GWB for re-election, also now owns CMT, BET, Spike TV, Nickelodeon, Paramount, and Blockbuster Video.

#6 – Telemundo, a rival to Univision/Galavision is formed. In '02 NBC/Universal buys it. Both Hispanic TV networks are based in Florida and run by anti Castro Republicans.

#7 – The Sinclair Broadcasting Company (owned by The Republican Smith Family of Baltimore) start buying local TV stations. In '04 all 62 affiliates (in 39 markets) are ordered to air the anti Kerry **STOLEN HONOR: WOUNDS THAT NEVER HEAL** just before the election.

#8 – Al Jazeera (based in the tiny oil sheikdom of Qatar) begins broadcasting. It will later air world-wide calls for jihad by Osama BinLaden.

#9 – New Reagan FCC rule allows TV stations to show as many commercials as they want. This leads to hour long infotainment commercials, QVC and HomeShopping Club and the end of worthwhile local (and eventually network) TV.

#10 – 10 years after his (only admitted) drunk driving arrest, GWB turns 40, stops drinking and experiences "an intense reawakening" of his Christian faith. This happens when Spectrum 7 was going bankrupt, GWB's marriage was at risk, he had been banned from public appearances with his parents, and his mother had stopped speaking to him. Spectrum 7 was then acquired by Harken Energy. In addition to the seat on the board, (GWB) received more than \$300,000 of Harken stock, options to buy more, and a consulting contract that paid him as much as \$120,000 a year in the late '80s. In Dec. '86 GWB exercised options for \$96,000, but reported the transaction to the SEC 15 weeks late.

#11 – (take your pick): the Chernobyl disaster, the Challenger disaster, Iran/Contra scandal, Reagan appoints Antonin Scalia to the Supreme Court and promotes William Renquist to Chief Justice, Arnold Schwarzenegger marries Kennedy relative and NBC star Maria Shriver.

1987

ADVENTURES IN BABYSITTING (Touchstone) PG-13. D Chris Columbus. Elisabeth Shue as a babysitter stranded in downtown Chicago with three kids. With Keith Coogan, Vincent D'Onofrio, Penelope Ann Miller, Lolita Davidovich, and guitarist Albert Collins in a

blues club.

BENJIE THE HUNTED (Buena Vista) G. Cute dog sequel set in the mountains.

CAN'T BUY ME LOVE (Buena Vista) PG-13. High school nerd (Patrick Dempsey) rents the girl (Amanda Peterson) next door for \$1,000. The Beatle song is the theme. It's aka **BOY RENTS GIRL**.

ERNEST GOES TO CAMP (Buena Vista) PG. Former local Southern TV commercial star Jim Varney stars as a janitor. With John Vernon (PV #15), Lyle Alzado, and Iron Eyes Cody. Filmed around Nashville, it was very profitable and spawned sequels. Leonard Maltin: "Aimed at children who aren't very bright."

GOOD MORNING, VIET NAM (Touchstone) R. D Barry Levinson. Robin Williams (who was Oscar nominated) as Armed Forces DJ (who mocks Nixon) in 1965 Saigon. With Forest Whitaker, Bruno Kirby, and Robert Wuhl. It was filmed in Thailand. The excellent #10 A+M soundtrack featured James Brown, Them, The Beach Boys, Castaways, Rivas, Searchers, Vandellas, and Marvelettes.

HELLO AGAIN (Buena Vista) PG. P/D Frank Perry. Suburban Long Island housewife (Shelley Long) dies, then is brought back to life a year later by her occultist sister (Judith Ivey). Blockbuster Video Guide: "Poorly developed."



OUTRAGEOUS FORTUNE

OUTRAGEOUS FORTUNE (Buena Vista) R. D Arthur Hillier. P Ted Field (a multi millionaire known for funding Democrats). Two acting students (Shelley Long and Bette Midler) chase after a man (Peter Coyote), who had cheated on both of them, faked his own death, and is wanted by the CIA and the KGB. They uncover a conspiracy. With George Carlin.

STAKEOUT (Buena Vista) R. D John Badham. Two cops (Richard Dreyfuss and Emilio Estevez) try to protect a woman (Madeline Stowe, who has a brief shower scene) from an escaped psycho killer (Aidan Quinn). There was a sequel. Blockbuster Video Guide: "Overly violent."

THREE MEN AND A BABY (Buena Vista) PG. D Leonard Nimoy. P Ted Field. Remake of

French baby comedy (with an added hero! subplot) starring Tom Selleck, Stev Guttenberg and Ted Danson. "These film displayed a dismissive or contemptuous attitude toward marriage: in each of them single characters performed the parental role with the cute and cuddly kids. The underlying message could hardly be more clear: babies may be rewarding and irresistible, but they are best enjoyed without the inconvenient entanglements of marriage." (Michael Medved – Hollywood Vs. America also writing about **BABY BOOM** from the same year and **LOOH WHO'S TALKING**).

TIN MEN (Buena Vista) R. D/S Barry Levinson. Richard Dreyfuss and Danny DeVito as rival early 60s Baltimore aluminum siding salesmen. With Barbara Hershey, Seymour Cassel, and Bruno Kirby.

Note: In the spring of 1987 GWB moved his family (including wife Laura, from Midland, and the six year old twins) from Texas to D.C., so he could be part of his father's presidential campaign.

1988

BEACHES (Buena Vista) PG-13. D Garry Marshall. Drama about the lives of childhood friends, a famous singer (Bette Midler) from the Bronx and an S. E. lawyer (Barbara Hershey). Midler's "Wind Beneath My Wings" (aka Hero) made it to #1. With John Heard, Mayim Bialik, Spalding Gray, and Lainie Kazan. Movies On TV: "Overwrought tearjerker."

BIG BUSINESS (Buena Vista) PG. D Jim Abrahams. Bette Midler and Lily Tomlin both star as sets of twins switched at birth. The plot concerns an evil corporation taking over a rural town. Variety: "Shrill, unattractive comedy." Note: Jenna and Barbara Bush both turned seven in '88.

COCKTAIL (Buena Vista) R. P Ted Field. Tom Cruise and Bryan Brown as bartenders in NYC, then Jamaica. Elisabeth Shue, Kelly Lynch, and Gina Gershon all have partial nude scenes. Much of it was filmed in Canada. The #2 Elektra soundtrack included the #1 hits "Don't Worry Be Happy" by Bobby McFerrin and "Kokomo" by The Beach Boys plus tracks by Ry Cooder, Little Richard, The Fabulous Thunderbirds, Starship and others. Leonard Maltin: "Junior high school level dramatics." Movies On TV: "Eighties big studio filmmaking at its worst." Video Movie Guide: Turkey rating.

D.O.A. (Touchstone) R. Fourth version of film noir classic, this time set in New Orleans. Dennis Quaid stars as the professor who was poisoned. With Meg Ryan (who has a near nude scene), Daniel Stern, and Charlotte Rampling. Variety: "Excessively morbid and unsubtle." Leonard Maltin: "Badly overdirected by the MAX HEADROOM creators." BOMB rating.

ERNEST SAVES CHRISTMAS (Buena Vista) PG. A Florida cab driver (Jim Varney) picks up Santa Claus. Blockbuster Video Guide: "Even worse than its predecessors."

THE GOOD MOTHER (Buena Vista) R. D. Leonard Nimoy. A single mother (Diane Keaton) has her child (who may have been sexually molested by her boyfriend) taken away. With Liam Neeson, Jason Robards, Ralph Bellamy, Tracy Griffith (who has a topless scene), and Matt Damon (extra). Leonard Maltin: "Tedious." Movies On TV: "Badly directed, Shallow."

HEARTBREAK HOTEL (Touchstone) PG-13. D. Chris Columbus. In 1972 an Ohio kid kidnaps Elvis (David Keith) and brings him home to his divorced Presley fanatic mother (Tuesday Weld). With actual Elvis movie flashbacks and hit songs plus "Eighteen" by Alice Cooper. Movies On TV: "Ridiculous."

OLIVER AND COMPANY (Buena Vista) Animated Oliver Twist with animals and the voices of Billy Joel, Bette Midler (as a poodle), Cheech Marin, and Dom DeLuise. It grossed a record \$53.1 million, for a Disney animated feature. Leonard Maltin: "Disney's grittiest (grungiest?) animated feature."

THE RESCUE (Buena Vista) PG. Anti-Communist feature with American kids (one is Kevin Dillon) who rescue their fathers who had been captured in North Korea (later of the Axis Of Evil). It was filmed in New Zealand and Hong Kong. Leonard Maltin: "Dumb, obnoxious... sick movie aimed at less discriminating 13 year olds." BOMB rating. Movies On TV: "Particularly juvenile." Blockbuster Video Guide: "Flagwaving nonsense."

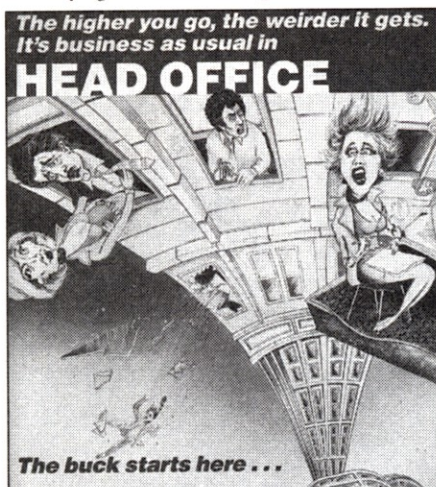
RETURN TO SNOWY RIVER, PART II (Buena Vista) PG Sequel from Australia with Tom Burlinson, Brian Dennehy, and many horses. Movies On TV: "Slow stiff jointed story telling."

SHOOT TO KILL (Buena Vista) R. D. Roger Spottiswoode. An F.B.I. agent (Sidney Poitier) and a trail guide (Tom Berenger) try to save the hostage (Kirstie Alley) of a killer. Filmed in British Columbia. Aka **THE DEADLY PURSUIT**.

WHO FRAMED ROGER RABBIT? (Buena Vista) PG. D. Robert Zemeckis. Bob Hoskins as a private eye in 1947 Hollywood who uncovers a conspiracy plot. The part animated \$70M hit brought together cartoon characters from Disney, Fleischer Brothers, and Warner Brothers. With Joanna Cassidy, Stubby Kaye, and the voice of Kathleen Turner. Steven Spielberg was executive producer. It was the #1 box office hit of the year and grossed a record \$154 million in America alone when released. It has since earned nearly \$352 million. Sequel shorts followed.

Notes: GWB served as "senior adviser" of his father's campaign for president (run by Lee

Atwater). It was the year of Atwater's famous anti - Dukakis revolving door for black rapist Willie Horton ad. Bobby McFerrin complained when his "Don't Worry, Be Happy" (from **COCKTAIL**) was used as Bush's election theme (along with Lee Greenwood's "God Bless The USA" - from Reagan's '84 campaign). Atwater arranged for Arnold Schwarzenegger (then starring in **TWINS** and **RED HEAT**), Chuck Norris, The Beach Boys, and "three dozen" top country stars to do last minute campaigning for Bush and appear at live rallies with him. Arnold: "I only play the **TERMINATOR** in my movies, but let me tell you, when it comes to the American future, Michael Dukakis will be the real Terminator!" He also said that Democrats had "left America with an economy that looked like Pee-Wee Herman, a pip squeak defense, and a foreign policy with training wheels on it." Only 39% of 18-20 year olds voted (the lowest % at the time). Also in '88: 11 years after investing in GWB's Arbusto, Osama bin Laden's brother Salem died in a "freak accident" when the ultralight aircraft he was flying crashed into power lines in a



pasture, near San Antonio on Memorial Day. Meanwhile the Silverado Savings and Loan went under costing American tax payers \$1 billion. The man at the center of this financial scandal? - brother Neil Bush. Meanwhile Bush Sr. made the unusual move of attending the Hollywood premier of **MY STEPMOTHER IS AN ALIEN**, a Columbia sci fi comedy starring Kim Basinger and Dan Aykroyd. Producer Jerry Weintraub (who had managed Neil Diamond, Bob Denver, Wayne Newton, The Beach Boys, and Bob Dylan) was a Bush neighbor friend and supporter. His wife is Jane Morgan of **THE GONG SHOW**.

1989

BLAZE (Touchstone) R. Paul Newman stars as corrupt governor Earl Long of Louisiana, having an affair with famous New Orleans stripper Blaze Starr (Lolita Davidovich, who has topless scenes) in 1959. Hank Williams,

Fats Domino, and Randy Newman were on the soundtrack.

CHEETAH (Buena Vista) G. An American kid (Keith Coogan) and his sister complain about missing MTV in Kenya (where this was filmed) but they befriend a Masai boy and save a big cat.

DEAD POETS SOCIETY (Touchstone) PG. D. Peter Weir. A 50s New England prep school teacher (Oscar nominated Robin Williams) inspires his students. It was made in Delaware. "Disgusting and destructive parents have become such a fixture in the minds of Hollywood screenwriters that they turn up in every sort of picture. - A cruel and emotionally abusive father drives his sensitive son to suicide - despite the best efforts of prep school English teacher Robin Williams." (Michael Medved - Hollywood Vs. America).

DISORGANIZED CRIME (Touchstone) R. A gang in Montana tries to rob a bank. With Corbin Benson, Ruben Blades, Fred Gwynne, Lou Diamond Phillips, Ed O'Neill, Daniel Roebuck (PV #27) and Hoyt Axton. Video Movie Guide: "Disorganized mess."

GROSS ANATOMY (Touchstone) PG-13. A cynical medical student (Mathew Modine) fakes his way through studies and gets the girl (Daphne Zuniga) as they dissect corpses. With Christine Lahti and Zakes Mokae. Aka **A CUT ABOVE**.

HONEY, I SHRUNK THE KIDS (Buena Vista) This PG hit (made in Mexico) had sequels and a TV spin off. It "presents dad (Rick Moranis) as a terminally klutzy mad scientist who inadvertently reduces his own offspring (and two of their neighbor brats) to the size of termites. Freed from their unwholesome dependence on their feeble and foolishly feuding parents the kids must learn to fend for themselves and work together during their heroic trek through newly gigantic obstacles in the backyard." (Michael Medved on Family Films, Destructive Images - Hollywood Vs. America). Note: Texan Tom Rainone (a PV contributor) did FX work on this.

AN INNOCENT MAN (Touchstone) R. D. Peter Yates. P. Ted Field. A man (Tom Selleck) is set up and sent to prison by two vice cops on a coke dealing charge. With F. Murray Abraham. Variety: "This collection of clichés brings the prison genre to a new low. With one of the most absurd finales in history."

THE LITTLE MERMAID (Buena Vista) G. animated hit with lots of merchandising tie-ins. It grossed a record \$84.4 million. Sequels followed. "The story line effectively encouraged children to disregard the values and opinions of their parents. The blustery, tempestuous King Triton of the watery deep tries to stop his pubescent mermaid daughter, Ariel, from pursuing the earthbound Prince. The heroic lass stubbornly defies his

commands in order to follow her heart, and in the end, of course, pure, powerful adolescent love triumphs over all stuffy parental reservations about human — mermaid intermarriage.” (Michael Medved on Family Films, Destructive Images - Hollywood Vs. America).

THREE FUGITIVES (Buena Vista) PG-13. In a remake of a French comedy, an ex con (Nick Nolte) finds himself on the run with a bungling bank robber (Martin Short) and a mute girl (Sarah Rowland). With James Earl Jones.

TURNER AND HOOD (Buena Vista) PG. D Roger Spottiswoode. A police detective (Tom Hanks) is paired with a drooling junkyard dog to solve a double murder committed by drug smugglers. Variety: “Grossly miscalculated bummer of an ending.”

Notes: George and Barbara Bush starred in THE PRESIDENTIAL INAUGURAL GALA (CBS), along with Sinatra, Schwarzenegger, Norris, Clint Eastwood, Walter Cronkite, Randy Travis, The Oak Ridge Boys, and Dan Quayle. After working on his father's campaign, GWB (advised by Karl Rove) joined the group of partners (led by “Bowly” Betts and Tom A. Bernstein) who purchased the Texas Rangers baseball franchise in Arlington, TX for \$86 million. Proclaiming that the new owners would share a “civic dividend” with Texas, he began to promote himself along with the team. He served as managing general partner of the Rangers. While Rusty Rose actually ran the business in the background, GWB attended every home game and handed out “baseball cards” bearing his own picture from his box. GWB's biggest move as “manager” was trading Sammy Sosa to the Chicago White Sox. Also in '89, Harken Energy sold 80 percent of a subsidiary, Aloha Petroleum, to a partnership called International Marketing & Resources. IM&R was also Harken; the partners were all Harken insiders. \$11 million of the \$12 million “sale” was through a note held by Harken. \$8 million the company entered in its books as a capital gain was actually vapor. GWB was on the audit committee. Their auditing firm was Arthur Andersen.

1990

BETSY'S WEDDING (Touchstone) R. D/S/star Alan Alda. Betsy (Molly Ringwald) gets married to Dylan Walsh. Comedy with Anthony LaPaglia, Joe Pesci, Catherine O'Hara, Ally Sheedy, and Joey Bishop. Movies On TV: “Dopey, silly.”

DICK TRACY (Touchstone) PG. P/D/star Warren Beatty as the comic book detective in a yellow trench coat in Super 35mm. With Madonna (whose “Vogue” from the movie hit #1), Al Pacino, and Dustin Hoffmann. “Vincent Canby of The New York Times discovered that ‘DICK TRACY has a higher body

count than the original DEATH WISH, which remains one of the sickest movies ever made.’ This is especially noteworthy since the PG rated DICK TRACY with its fourteen slayings is aimed unmistakably at an audience of children and teenagers. (Michael Medved - Hollywood Vs. America).

MR. DESTINY (Touchstone) PG-13. A man (James Belushi) goes back in time and replays a high school baseball game in an IT'S A WONDERFUL LIFE type fantasy. With Michael Caine as the bartender angel, Rene Russo, Linda Hamilton, Kathy Ireland, and Jon Lovitz. FIELD OF DREAMS, a rival baseball fantasy from the same year, is GWB's all time favorite movie.

PRETTY WOMAN (Touchstone) R. P Arnon Milchan (a billionaire Israeli arms dealer), D Gary Marshall. Big hit with Julia Roberts (who was Oscar nominated) as Hollywood Blvd. prostitute who charms a Beverly Hills business tycoon (Richard Gere). With Ralph Bellamy and Jason Alexander. A body double was used for most scenes with any nudity. The #4 EMI soundtrack included the #1 “It Must Be Love” by Roxette, Roy Orbison, David Bowie, and The Red Hot Chili Peppers.



THE HITCHER

THE RESCUERS DOWN UNDER (Buena Vista) G. Animated sequel set in Australia uses some computer FX and the voices of Bob Newhart, Eva Gabor, and George C. Scott (as an evil bird).

SPACED INVADERS (Touchstone) PG. Five Martians land in a small town during a radio rebroadcast of Orson Welles' War Of The Worlds.

TAKING CARE OF BUSINESS (Buena Vista) R. D Arthur Hillier. An escaped World Series fan convict (James Belushi) assumes the identity of a Malibu ad exec (Charles Grodin). Variety: “BUSINESS is one long commercial for a particular brand (FILOFAX, as the pic is called in the U.K.).”

THREE MEN AND A LITTLE LADY (Touchstone) PG. P Ted Field. The same three stars (plus Nancy Travis) in a sequel to a remake filmed in England.

WHERE THE HEART IS (Touchstone) R. D John Boorman. In the sixties, a wealthy NYC

demolition expert (Dabney Coleman) makes his family live in a Brooklyn tenement to teach them the value of money. With Uma Thurman and Suzy Amis (who both have topless scenes as nude models), Joanna Cassidy, Christopher Plummer, and Crispin Glover. Video Movie Guide: “mindless drivel.” Turkey rating.

Notes: In January, the government of Bahrain announced it had awarded exclusive offshore drilling rights to Harken. On June 20, GWB sold his Harken stock for \$848,560 (\$4 a share). On August 2, '90, Saddam Hussein invaded Kuwait, driving down the share prices of every oil company doing business in the Gulf, including Harken, whose shares fell to \$3.12. By August 22, 90, Harken could no longer conceal it was losing money; its second quarter report was a disaster. Stocks fell to \$2.37 a share. Meanwhile President Bush appoints Arnold Schwarzenegger fitness czar.

1991

BEAUTY AND THE BEAST (Buena Vista) Animated G rated hit followed by sequels, a TV series, and much merchandising. Disney later opened a musical version on the new look 42nd St. With the voices of Robby Benson (the Beast), Angela Lansbury, Jerry Orbach, and David Ogden Stiers. It was nominated for six Oscars and grossed a record \$144.8 million. Celine Dion's theme song was #4. Note: lyricist Howard Ashmun died of AIDS the year it was released.

DECEIVED (Touchstone) PG-13. “‘She thought her life was perfect.’ proclaimed one of the ad lines — offering an ominous warning to all those misguided souls in the movie going audience who may have felt satisfied and secure in their own marriages. Our girl Goldie appears to have it all — a glamorous career, a bright, beautiful daughter, and a devoted and brilliant husband (John Heard). She discovers that her partner is actually leading a double life and a triple life, with several fake identities and faked deaths, another wife in another city, and participation in a murderous international conspiracy. Eventually, inevitably, the heinous brute attempts to kill her, and she fights for her life in a bloody and protracted confrontation. Reflecting on her situation as she gradually awakens to the horrid reality of her marriage, Goldie tearfully delivers the movie's punch line: ‘It turned out that everything I believed in was a lie’” (Michael Medved on Maligning Marriage — Hollywood Vs. America). Set in NYC, it was filmed in Canada.

THE DOCTOR (Buena Vista) PG-13. A surgeon (William Hurt) with throat cancer encounters the horrors of cold hospital bureaucracy. With Mandy Patinkin, Chritine Lahti and Elizabeth Perkins. In '91 “Hollywood unleashed three big budget medical melodramas, DYING YOUNG, REGARDING

HENRY, and THE DOCTOR. In all three, the protagonists faced dire illnesses and long hospitalizations, with life and death hanging dramatically in the balance. At no point in these proceedings, however, did the main characters, or any of their friends or family members, turn, even for a moment, to the power of prayer, or ask to see a member of the clergy, or in any way invoke the name of God." (Michael Medved — Hollywood Vs. America).

THE MARRYING MAN (Buena Vista) R. In a Neil Simon story, an L.A. playboy (Alec Baldwin) falls for the mistress (Kim Basinger) of Bugsy Siegel (Armand Assante) in 1948 Las Vegas. With Robert Loggia, Elizabeth Shue, and Paul Riser. Variety: "A stillborn romantic comedy of staggering ineptitude." "offers a mismatched pair who marry- and then divorce- three times in succession, alternating moments of burning lust with explosions of violent rage." (Michael Medved — on Maligning Marriage — Hollywood Vs. America). Aka TOO HOT TO HANDLE.

ONE GOOD COP (Buena Vista) R. When the partner (Anthony LaPaglia) of a NYC cop (Michael Keaton) is killed by drug dealers, he and his wife (Rene Russo) take in his three little girls. Leonard Maltin: "Doesn't work."

OSCAR (Touchstone) PG. D John Landis. Remake of French comedy stars Sylvester Stallone as a 30s gangster. With Ornella Muti, Don Ameche, Peter Riegert, Tim Curry, Kirk Douglas, and Yvonne DeCarlo.

THE ROCKETEER (Touchstone) PG. In 1938 Hollywood, a hero (Bill Campbell) with a rocket back pack battles a Nazi actor (Timothy Dalton) patterned after Errol Flynn. With Jennifer Connelly, Alan Arkin, an actor as Howard Hughes, and a killer patterned after Rondo Hatton. Note: A stuntman died filming the \$40M box office flop, based on comics by Dave Stevens (husband of Brinke).

RUN (Buena Vista) R. A law student (Patrick Dempsey) accidentally kills a gangster's son and is pursued by crooked cops. With Kelly Preston. It was filmed in British Columbia.

SCENES FROM A MALL (Touchstone) R. A wealthy lawyer and his psychiatrist wife spend their 16th wedding anniversary at The Beverly Hills Center mall. "In director Paul Mazursky's unwatchable embarrassment, a long wedded couple played by Woody Allen and Bette Midler spend the entire movie hurling food and insults at each other in a crowded shopping mall while they tediously discuss their various infidelities and betrayals." (Michael Medved — on Maligning Marriage Hollywood Vs. America). Video Movie Guide: "Dreary, uninspired." Note: George and Laura Bush celebrated their 14th wedding anniversary around the same time.

TRUE IDENTITY (Touchstone) R. British comic Lenny Henry (from THE BLACK AND

WHITE MINSTREL SHOW) stars as a black actor disguised in whiteface as an Italian hitman. With Frank Langella, James Earl Jones, and Melvin Van Peebles. Note: Michael Medved points out the urination scene.

V. I. WARSZAWSKI (Buena Vista) R. A Chicago private eye (Kathleen Turner) on a murder case. Planned as the first of a series, it was a boxoffice flop. Leonard Maltin: "wretchedly scripted, directed, photo-graphed..." BOMB rating. Blockbuster Video Guide: "Inept."

WHITE FANG (Buena Vista) PG. Ethan Hawke in another version of the Jack London dog story set in Alaska. With Klaus Maria Brandauer and Seymour Cassel. There was a sequel and an Italian rip off.

WILD HEARTS CAN'T BE BROKEN (Buena Vista) G. During the Depression a girl (Gabrielle Anwar) becomes a horse riding diving girl in a traveling show. With Cliff Robertson and Kathleen York.



George W. Bush (bottom)

Note: In '91 \$200 million in public subsidies from Texas taxpayers paid to start building a new stadium in order to keep the Rangers from leaving the state. In April the Wall Street Journal revealed that the SEC had not been notified of GWB's timely Harken trade until eight months after the legal deadline. The SEC chairman at the time, Robert Breeden, had been appointed by President Bush, and the agency's general counsel was the same Texas attorney who had handled the sale of the Rangers baseball team for GWB and his partners in '89. The Bank of Credit and Commerce International (which had backed GWB's Arbusto) was shut down in 1991 with some \$10 billion in losses. Meanwhile President Bush has a record 88% approval rating as Desert Storm victory parades are held around the country. Fitness Czar Arnold Schwarzenegger stars in the apocalyptic TERMINATOR 2 and opens Planet Hollywood (which later goes bankrupt).

1992

BLAME IT ON THE BELLBOY (Buena Vista) PG-13 comic mix ups in a Venice hotel with Bronson Pinchot as an Italian bellboy, Patsy Kensit, Dudley Moore, and Bryan Brown. This comedy (from England) was the last known Silver Screen Management production.

Notes: In '94, as Bush was running for governor of Texas, the new Rangers Stadium finally opened in Arlington. The "compassionate conservative" was elected on November 8, but he kept his stake in The Rangers. In '98 the team was sold to Pioneer Tom Hicks (GWB's No. 4 career patron) for \$250 million, three times what GWB and his partners had paid 10 years earlier. Bush made \$14.9 million for himself. "Bowly" Betts is "the creator, chairman and CEO of The Chelsea Piers Sports and Entertainment Complex on the Hudson River in NYC. The sprawling 1.7 million-square-foot complex includes ice skating rinks, roller rinks, gymnastics, indoor soccer, basketball, rock climbing, a four-tier golf driving range, a comprehensive health club, sound stages, restaurants and other facilities. It includes Silver Screen Studios, the production site for LAW AND ORDER and SEX AND THE CITY and films." (from the Chelsea Pier web site). ERASER and CITY HALL (both '96), DEVIL'S OWN and COP LAND (both '97) and YOU'VE GOT MAIL ('98) were filmed there. Betts (who talks to President GWB once or twice a week) is a Director of the Lower Manhattan Development Corp. which has assumed primary responsibility for the rebuilding of the World Trade Center site.

George W. Bush: "During the more than half century of my life, we have seen an unprecedented decay in our American culture, a decay that has eroded the foundations of our collective values and moral standards of conduct. Our sense of personal responsibility has declined dramatically, just as the role and responsibility of the federal government have increased. The changing culture blurred the sharp contrast between right and wrong and created a new standard of conduct: 'If it feels good, do it.' and 'If you've got a problem, blame somebody else.' 'Individuals are not responsible for their actions,' the new culture has said. 'We are all victims of forces beyond our control.' We have gone from a culture of sacrifice and saving to a culture obsessed with grabbing all the gusto. We went from accepting responsibility to assigning blame."

Some quotes are from Leonard Maltin's annual Movie And Video Guide (Signet) and Hollywood Vs. America (Harper Collins, '92) by Michael Medved, who if I'm not mistaken, is a Republican.



ITALIANS IN SPACE

WAR OF THE ROBOTS (Retromedia, 78) D/S Al Bradley (Alfonso Brescia), S Alan Rawton

(LA GUERRA DEI ROBOT) Captain John Boyd (Antonio Sabato) and his crew head for an alien planet to rescue his love Lois (Malisa Longo from PASSION PLANTATION - PV #38) and Professor Carr (Giacomo Rosi-Stuart - ?). The professor plans to use his fellow Earthlings as guinea pigs for his universe domination experiments and Lois has become the evil empress. Crusty faced old aliens command a race of robot men in silver suits and blonde pageboy haircuts. They're almost as funny as the very simple soundtrack, the goofy sound FX, and the 1950s style model space ship battles. Boyd's crew includes bald Humanoid Kuban, short haired Brit accent navigator Julie (Yanty Sommer), a curly haired Texan in cowboy boots, and a black woman in a blonde wig (just like Halle Berry in X-MEN movies). With Patrizia Gori and Roger Brown. Brescia made four similar kid movies in a row, all with Somer and Longo. This comes packaged with his WAR OF THE PLANETS (77).

STARCRASH (Shocking, 79) D/S Luigi Cozzi, P/S Nat Wachsberger

(THE ADVENTURES OF STELLA STAR) This PG rated AIP backed but New World released copy of FLASH GORDON (80) beat the much more expensive Dino DeLaurentiis movie into theaters. Both were inspired by STAR WARS profits. Stella Star (Caroline Munroe), looking great in a sexy black polyester bikini and boots, and her navigator Akton (Marjoe Gortner) are sentenced to forced labor by an animated head. A hologram emperor (Christopher Plummer) then sends them on a mission to destroy the secret planet of Ming The Merciless - I mean Count Zarth Arn (Joe Spinell). Stella and her comic robot Elle (with the voice of Hamilton Camp) are captured by the female warriors of Queen Carera (Nadia Cassini). After kung fu fighting, a scene with a giant (badly) animated female robot (copied from JASON AND THE ARG-ONAUTS), and an attack by cavemen, the Emperor's missing son (David Hasselhoff) saves the day. Also with Robert Tessier as Thor, the bald green police chief. The music is by the prolific John Barry (also responsible for THE BLACK HOLE score the same year). Cozzi (PV #6) made HUMANOID next.

1979

THE BLACK HOLE (Anchor Bay, 79) D Gary Nelson, S Jeb Rosebrook, P Ron Muller

This PG rated 70mm Disney movie borrowed from STAR WARS (including the John Barry score), FORBIDDEN PLANET, 2001, and even TARGET EARTH! (the big main robot), and lost money but it has its moments. Crew members of a spaceship discover a huge missing supership inhabited only by the egotistical bearded Hans Reinhardt (Maximilian Schell) in a red suit and an army of killer red robots. Most soon distrust and fear Reinhardt but Dr. Durant (Anthony Perkins) becomes an enthusiastic follower. The best performances are by the wisecracking philosophical floating robot Vincent (voice of Roddy McDowell) and the comic beat up older model Bob (voice of Slim Pickens). The two silly looking round robots look very much like SOUTH PARK kids! The black (actu-

ally red) hole part is very much like a drug sequence. With captive hooded humanoids, laser battles, red meteor showers, holograms, and heaven and fiery red hell scenes. The small cast includes Yvette Mimieux (the telepathic Kate), Ernest Borgnine, Joseph Bottoms, and Robert Forester as the captain. The tape is letterboxed. This is now on DVD from Buena Vista.

GOLDENGIRL (Magnetic, 79) D Joseph Sargent, S John Kohn, P Danny O'Donovan

6'2" blonde Goldie (Susan Anton) from Bakersfield, has been raised since childhood to win gold track medals at the Olympics in Moscow and to prove the (Nazi derived) perfect being theories of her adoptive father Dr. Sarafin (Curd Jurgens). Her intense and painful training at a secret camp includes hormone injections. Dr. Lee (Leslie Caron) puts her through Pavlovian mock press conferences and the black Olympic trainer Pete (James A. Watson Jr.) pushes her on the track. Top advertising agent Jack Dryden (top-billed grey haired James Coburn) plans a product endorsement fortune but falls for the confused super woman and discovers that diabetes is a side effect of her conditioning. He and a TV sports reporter (Robert Culp) both threaten the plans of Sarafin, who freaks out after she wins in the Lenin Stadium yelling "I created you!" Harry Guardino and Michael Lerner are investors. Sargent (COLOSSUS, THE FORBIN PROJECT - 70) mostly did TV movies and this was planned as a pilot for a series. Avco Embassy released it rated PG despite a topless scene (not Anton) just in time for the '80 Olympics - which were boycotted by America. When it debuted on TV 13 minutes of footage was added to the 104 min. running time. Anton (who also sings the title song) later became a BAYWATCH regular.

AL ADAMSON

CRY, SWEET REVENGE (Witching Hour, 65/77) D/S Geza Von Radvanyi, D Al Adamson, S Fred Denger, P Aldo Von Pinelli, Sam Sherman

The 170 min. 70mm Superpanorama W. German/French/Italian UNCLE TOM'S CABIN was filmed in Yugoslavia in '64. It was released here in '69 (at 118 mins.) as a roadshow attraction (PV #18) by Kroger Babb. This even shorter version (aka WHITE TRASH WOMAN) with four new exploitation scenes with sex, nudity, violence and repeated use of the words fuck and nigger, was released by Independent Int. in '76. Napoleon (Prentiss Moulden), an escaped slave, is tied up naked, raped (offscreen) by three racist thugs, and has molten tar poured on his body. He gets to fuck a beautiful blonde (Mary Ann Jensen) though. The daughter (Marilyn Joi) of a slave is raped, but he gets to castrate the rapist. After the siege of the monastery fortress, the (new) end is three white guys lynched from a tree. Most of the new actors were also in Adamson's NURSE SHERRI (76). The remaining original characters include the scared Simon Legree (Herbert Lom), Cassy (the part Ethiopian Olive Moorefield) who is whipped and becomes his mistress, her sister Eliza (Olive Cayetano from Pittsburgh) who flees over the ice with her baby, Uncle Tom (ex G.I. John Kitzmiller, who died after production), black overseer Sambo (George Goodman, also in THE COOL WORLD - 64), and Jim who escapes and becomes rich. The jazzy score is very wrong but the gospel meets Italian soundtrack singing is excellent. Note: This was released here each time to cash in on a re-

release of *GONE WITH THE WIND*, the most influential movie in history (after *BIRTH OF A NATION*).

BLACK HEAT (Shockorama, 76) P/D Al Adamson, S John D'Amato, Bud Donnelly, Sheldon Lee

Sadistic curly haired gangster Ziggy (Russ Tamblyn — PV # 8) owns a club where Val (Regina Carroll), with horrible two tone hair, sings. He smacks her when she says "You're about as much fun as cancer, and he runs over a man's legs. Sgt. Carter (star Timothy Brown) tries to stop the coke deals and gun dealing, but he takes time off for some breast kissing sex with news camerawoman Stephanie (Tanya Boyd in her first role). In the sleaziest scene Terry (Jana Bellan, one of the few stars of *AMERICAN GRAFFITI* whose career went instantly bad) is raped by four sweaty men, then has (offscreen) sex with the butch Fay (Darlene Anders) who later beats up Val. With a *FRENCH CONNECTION* inspired bar shakedown, a rooftop shootout, a junkyard chase, and a trip to Vegas. The cast includes Geoffrey Land (white cop partner), J.C. Wells (bald killer), and Al Richardson (informer). The soundtrack includes funky jazzy instrumentals. Gary Graver was cinematographer. Extras include cut (sex and shower) scenes and trailers from other versions. Sam Sherman provides commentary for awhile, jokes about releasing this dreck to the gullible public under three names and ad campaigns, wonders if the MIA main stars are still alive, and calls The Medved Brothers "idiots."

70s

(SPAWN OF THE) SLITHIS (Media, 77) P/D/S Stephen Traxler, P Paul Fabian

Body parts are found (by kids) in Venice, CA and the radio says "the smell of fear hangs like a stench over the canal!" The police are too stupid to realize that a bigger meaner uglier version of *THE CREATURE FROM THE BLACK LAGOON* is responsible, but journalism teacher Wayne (Alan Blanch) investigates. His young friend Dr. John figures out that the slimy radioactive "humanoid" is the result of oil company experiments. Wayne's girlfriend Jeff (Judy Motulsky) and a joking muscular black diver named Christopher Columbus also help. Chris calls him "main man," mentions his "crib," asks "you snap-pin,?" and declares "none of that tricky nigger shit!" *HUMANOIDS FROM THE DEEP* (80) copied this low budget indy, especially the main bloody slo mo attack of a woman. In one scene, a stud picks up an 18 year old at a turtle race. Homeless, alcoholic and Nam Vet characters are pretty believable but the crazy police Lt. was a bad idea. I recognized a building from *DAUGHTER OF HORROR* (53). The cast remained unknowns but Robert Garamico was cinematographer of this and *EATEN ALIVE!* the same year, Mimi Leder was script supervisor, and Traxler went on to be a producer of *WINDWALKERS* (02).

REVENGE OF THE CHEERLEADERS (Witching Hour, 77) P/D Richard Lerner, P/S/cine. Nathaniel Dorsky, S Ted Greenwald

This soft core comedy is even sexier and crazier than Lerner's *THE CHEERLEADERS* (PV #35). Corporate villains, with help from the fat cook/nurse (Eddra Gale from *WHAT'S NEW PUSSYCAT* - 65) plot to merge Aloha High with an industrial school. The goofy principal (magician Carl Ballantine) sets his office on fire while cooking and his replacement tries to control the hyper cheerleaders who act like they own the place. During one of several choreographed routines they dance wildly to a funk song. They throw drugs into cafeteria food which leads to a big food fight. They smoke pot in the boys gym, then strip and sneak into the boys shower room, which fills up with foam. After two of them are caught swimming naked in the woods, a cop makes them lean on his car and spread. The cute young troublemakers (who laugh and get naked frequently) include the black Gail (Jerri Woods), the Asian Tishi (Susie Elene), Leslie (July 76 Penthouse Pet Helen Lang), and Sesame (Patrice Rohmer). When Heather

(the late Rainbeaux Smith) shows off her new baby at the end it's her real kid. "Fuck You!" is a frequent insult. With Fred Gray (comic black Fred), Regina Gleason from *SPEED CRAZY* (secretary), and William Bramley (Officer Krupke in *WEST SIDE STORY*!) as a school board conspirator. The new DVD version from Anchor Bay uses the selling point of young David Hasslehoff as Boner.

SIDE SHOW (TWE, 78) D/voice William Conrad, P/S George Kirgo

When 16 year old Nick (Lance Kerwin) joins a circus as a puppeteer he's considered part of the freak show. As the circus train heads to Lubbock, Texas, he quickly learns about sex and death and that everybody has a sad personal story. Harry (Red Buttons) the traumatized barker, the womanizing lion tamer (Anthony Franciosa), and Billy (Calvin Levels), a black kid worker all befriend Nick. Paula (Barbara Rhoades from *THE LITTLE CIGARS*) the nice tattooed lady tries to seduce him, but it's the loud rude phony Hungarian high wire star Graciela (Connie Stevens) who succeeds. Otto (Albert Paulsen) the creepy sadistic racist manager tries to drive the alcoholic clean up man (William Windom) to drink so he can use him as a Geek again. Also with World's Tallest Woman Sandy Allen (also in *FELLINI CASANOVA* - 76), Jerry Maren and Patty Maloney as a midget couple worried about ruining their normal sized son's marriage, John Edward Allen as Graciela's mute dwarf bodyguard, human torso Freda Pushnik (also in *HOUSE OF THE DAMNED* - 63), a fat lady, a gay sword swallower, and many actual Circus Vargas acts. The only attractions that were created with makeup were Paula and the mutant "faceless" man (stuntman Bob Yerkes). Nick's marionettes include a dancing skeleton, Carmen Miranda and Jimmy Durante. Sid and Marty Kroft were the exec. producers. The music is by Ralph Burns (of Blue Cheer) and phasing sound effects are used. NBC delayed airing this downbeat TV movie for three years. It's simpler and more effective than the recent HBO *CARNIVALE* mini series.



BLACK HEAT

1963 BRIT MUSICALS

WHAT A CRAZY WORLD (The Video Beat!, 63) D/S Michael Carreras, S/act/music Alan Klein

This Warner/Pathé Cinemascope feature (never released in America) is my new favorite 60s Brit musical. It has interesting characters (who all sing) and some great (non rock and roll) songs. Alf Hitchens (blonde Joe Brown) is an unemployed Cockney who lived in the projects with his family. He eventually gets a delivery job with music publisher Mr. Gold (Monty Landis) and makes the cover of the N.N.E. when his 45 (the title song) becomes a smash. Alf says "straight up," "cor blimey!" and "I feel like a right dick," and ends every sentence with "Didn't I?," "Ain't I?," "Do I?," "Can I?," or "Init!?" His father (Harry H. Corbett) says "You're beginning to look like a right pansy!" and plays the ponies while his mother (Avis Bunnage) plays bingo. Alf, his sister Doris (Grazina Frame), and little brother Joey (Michael Goodwin) sing "Oh What A Family," which is a lot like "Officer Krupke" in *West Side Story*. His girlfriend Marilyn (Susan Maughn) sings "I Hate You Alfred Hitchins," and his no good friends led by Herbie (tall pop star Marty Wilde) smoke, steal, and taunt immigrants. A production number in the Labour Exchange features Jamaicans, Africans, Indians and dancing pony tailed Chinemen. Frantic Freddie And The Screaming Dreamers do parts of "Camptown Races," "Twist All Night," "Sally Ann," and "Short Shorts" (with their pants pulled down) at a dance before a brawl starts. Hammer movie regular Michael Ripper is fun playing many comic parts, and an excellent clip from *CURSE OF FRANKENSTEIN* stars Christopher Lee and Peter Cushing. The title song was part of the pre hit Beatles set list and they later hired the fat lady (Sussie Robbins) for *MAGICAL MYSTERY TOUR*. I'd love to own a copy of the Piccadilly soundtrack LP. Corbett starred on the *STEPTOE AND SON*, the basis for *SANFORD AND SON*. This was the only lead role for Brown, who made the UK top 20 three times.

JUST FOR FUN (The Video Beat!, 63) D Gordon Flemyng, P/S Milton Subotsky, P Mark Rosenberg

This Amicus/Columbia follow up to Richard Lester's RING A DING RHYTHM (aka ITS TRAD DAD) (PV #29) features 27 songs (some abbreviated), many about dancing. Most of the songs are mediocre but the clips look great thanks to lighting and cinematography by Nicholas Roeg. Jet Harris does the spooky "Man From Nowhere" with the six piece Jet Blacks, and he and Tony Meehan (also from the Shadows) sing "Hully Gully". Other instrumental acts are The Tornados (with Heinz) ("All The Stars In The Sky") and Sounds Incorporated. Joe Brown does "What's The Name Of The Game" (with The Breakaways) and "Let Her Go" backed by three female singers. The Tremelos do "Keep On Dancing" (not the Gentry's hit) and Dusty and The Springfields do "Little Boat." While the Scottish Karl Denver is singing a country style song ("Can You Forgive Me") with his unique emotional voice, audience members hold lit sparklers. Black Brit Kenny Lynch does two songs and others are by the Irish Clodagh Rogers, Lynn Cornell, Louise Corday, and The Vernon Girls. The Spotnicks from Sweden sing "My Bonnie" (the Beatles first single) wearing space suits. The Americans are Kitty Lester and Johnny Tiltson (one song each), Freddie Cannon and The Crickets with Sonny Curtis (two songs each) and top billed Bobby Vee who does "Touch Me" and the only hit here, "The Night Has A Thousand Eyes" (#3 in England). In the gag filled comedy plot, teenagers get the vote so star Mark Wynter (who sings three songs) runs for Parliament with help from Cherry Roland (who sings the theme song). The Conservative Prime Minister (Richard Vernon, later in A HARD DAY'S NIGHT) and his son (Jeremy Lloyd) try everything (including trying to launch a space ship) to sabotage the Teenage Party TV broadcast. The Labour party candidate paints a peace sign on a wall. Also with spoofs of JUKE BOX JURY and WHAT'S MY LINE, Dick Emery, and DJs Alan Freeman and Jimmy Saville. The soundtrack was on Decca.

HILLBILLY SEX

TOBACCO ROODY (SW, 70) P/D/S Bethel Buckalew, P Harry Novak

This Boxoffice Int. release is a sexy soft core classic of its kind, with a cast of cute usually naked young women. Lulu (the enthusiastic smiling Wendy Winders) and Carolina (Gigi Perez) strip and wrestle with their adopted blonde sister Tootie (Dixie Donovan) in the mud, laugh, jump and frolic naked in a stream, then have a lesbian scene by the barn. The young redhead Ma (Deborah Osborne, also in COUNTRY COUSINS) fucks the sheriff (Bruce Kimball from Al Adamson movies) in the kitchen and the landlord (Jack Richesin) in a car. Both men keep their underwear on. Meanwhile moonshiner Pa (Johnny Rocco) does it with Tootie in the barn, then with a beauty (Maxine Deville France) with a long braid and a cleft chin, who simply shows up, speaks French and dances naked for him. Three idiot farmers drink moonshine, discover all three daughters passed out naked in the living room and... It was the first of a half dozen profitable soft core rural sex movies by Buckalew. The last were SASSY SUE and THE PIGKEEPER'S DAUGHTER (both PV #17). Trailers for them are at the end.

SOUTHERN COMFORTS (SW, 71) P/D/S Bethel Buckalew, P Harry Novak

The convertible of the bearded Danny (Jacob Olt with a horrible blonde wig) runs out of gas so his models Julie (Wendy Winders from TOBACCO ROODY), Carol (Monica Gayle - Patch in SWITCHBLADE SISTERS!) and older blonde Brenda (Judy Angel) strip down and splash and laugh in a river. They're allowed to stay in the barn of the Colonel (Jack Richesin who seems to be imitating Sam Phillips of Sun Records) and his idiot long haired voyeur son Junior (John Tull). Carol massages Julie, then Brenda joins them. The Colonel has a

dream about them, then pays a farmer \$5 to use his black daughter for some outdoor 69 sex. The (uncredited) Afro beauty is the only female with no lines and only one scene. After getting a comic blow job from a cow (!?), Junior is tricked into riverside sex with Carol and Brenda. Three more girls (including the underage looking Prissy in pigtailed) show up. All six smoke pot then form a daisy chain. A barn dance leads to an orgy. Danny recruits even more exhibitionists and all eight line up, introduce themselves one one by one, strip, and pose for a barn beauty show. With B.O. Int. trailers.

SEWELL

FRENZY (45) D/S Vernon Sewell, P Louis H. Jackson

(LATIN QUARTER) This very good and fairly complex movie begins in Paris (first seen as impressive matte paintings) in 1893. Dr. Krasner (Frederick Valk), "France's most famous criminologist" is asked to investigate a missing person case centering on an artist loft apparently haunted by an organ-playing ghost. Sculptor Charles (star Derrick De Marney) relates flashbacks (and flashbacks inside of flashbacks) to him. Christine (Joan Greenwood), a ballerina who can no longer dance, becomes a model then reluctantly accepts an offer of a loveless marriage to the tall, bearded Anton Mineto (Beresford Egan). He starts sculpting large, grotesque, screaming heads and gargoyles and becomes more unhinged and reclusive while she makes plans with Charles. After she disappears, Charles encounters a talkative morgue attendant (Martin Miller) and a terrified medium runs from a seance screaming, "Evil! Evil!" At a decadent artist costume party the host (Bruce Winston), dressed as Nero, presides over a comic duel with long paintbrushes. Also with Joan Seton as the model Lucille, Lilly Kamm as the German housekeeper, and Valentine Dyal as the Prefect Le Police. De Marney (brother of actor Terrence) was also the associate producer. The German Vale had just co-starred in the ventriloquist segment of DEAD OF NIGHT and the Czech Miller later had an important role in PEEPING TOM.

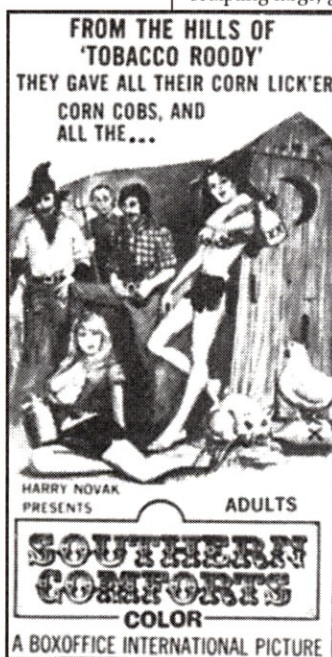
GHOST SHIP (VCI 52) P/D/S Vernon Swell, S Phillip Thornton

Guy Thornton (Dermot Walsh) a former Canadian Navy officer and his wife Margaret (the beautiful Hazel Court, then in her mid 20s) buy and restore Cyclops, a yacht formally owned by an atomic scientist. Two engineers quit saying the ship is haunted and eventually non believer Guy sees a cigar smoking ghost. Flashbacks from several characters explain how their was an inquiry when the ship was found abandoned in '49 and a psychic investigator (Hugh Burden) uses a medium (Joan Carol) to reveal the main flashback with a love triangle murder plot. John Robinson, later Professor Quatermass on TV, is the secret star. With Joss Ambler, Joss Ackland and Patricia Owens and Melissa Stribling at a party. The 69 min. Anglo Amalgamated feature was released here by Lippert. Variations of the same Grand Guignol play (L'Angoisse) were also filmed by Sewell in other decades as THE MEDIUM (34), FRENZY (above), and HOUSE OF MYSTERY (PV #38).

ENGLAND

THE MONSTER CLUB (Pathfinder, 80) D Roy Ward Baker, S Edwarde, Valerie Abraham, P Milton Subotsky

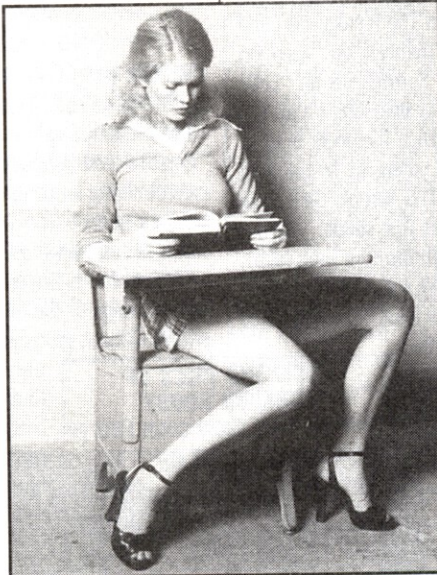
In an attempt to recreate the success of Amicus horror anthologies, three stories by R. Chetwyn Hayes are related by John Carradine (as the author) to a vampire (Vincent Price) in a monster nightclub. Angela (Barbara Kellerman from SATAN'S SLAVE - 76) goes to work for a shy romantic ghoul (James Laurenson) at his mansion, but her boyfriend (Simon Ward) pushes her to rob him. In the comic second story, the son of vampires (Richard Johnson and Britt Ekland) is picked on at school then used by a priest (Donald Pleasence) and his assistants



3-D

WILDCAT WOMEN (Asterix, 75) P/D/S/cine Stephen Gibson, S Mike Brown

(BLACK LOLITA, BAD LOLITA) After gangsters (two black and two white) kick her aunt and kill her uncle, Lolita ("Miss Black Galaxy" Yolanda Love), a bar singer, who drives a convertible, wears a large Afro wig and uses Kung Fu, disguises herself as a man and in one scene wears whiteface makeup. Her male friend Tinker, a photographer who uses disguises, helps her seek revenge. Characters drive around L.A. a lot to funky music and shoot each other as blood squibs explode. Mediocre soft core sex scenes mostly feature white women (Sandy Carey, B. B. Hinds, Susan Ayers, and Suzi Adams, star of TANYA - 76). One scene stars the unbilled Serena with William Margold. Fingers are broken in 3-D and a white rat is thrust at the camera. The sadistic Asian gang leader tortures a tied up naked blonde with a cigarette. A fat black woman is run over by a car. It all ends at a carnival. With Ed Cheatwood and Joey Ginza. DVD extras are some stills and a trailer. The print is dark and worn. All Asterix 3-D releases come with glasses and open with superior 3-D demonstration scenes from PLAYMATES IN DEEP VISION 3D (PV #40).



Serena

M-3D! THE MOVIE (Asterix, 76) P/D/S "Norm De Plume" (Stephen Gibson)

(LOLLIPOP GIRLS IN HARD CANDY) This useless Anaglyphic "70mm" 3-D movie has minimal FX and is overloaded with irritating vaudeville and silent movie style "comedy." Nerdy scientist Wilbur (Hal Walker) creates aphrodisiac lollipops. Meanwhile three idiot ancient Roman soldiers walk around in childish "disguises" while some soldiers try to track them. With a Rod Serling imitator, a skinny man in a suit gorilla, pie fights, car chases, and a clip of REPTILICUS (!). In a prophetic scene (a first?) a personal computer fanatic (using an IMSAI 8080) plays Voodoo Vampire Invasion and describes his favorite sex and violence video games. Women who get naked for forgettable and/or abruptly ended sex scenes (some outdoors) include Brenda Ramm (Wilbur's nice short haired girlfriend), Heather Grant (plotting bisexual corporate blonde), Drea, and Candy Collins. The men include Ken Scudder (company chairman), John Seeman (suicidal director), William Margold (in chicken suit), Tyler Horne, Joey Silvera and female impersonator Con Convert. Most used pseudonyms. Variety reviewed it ("crude, amateurish") when it was new and it was re-released in '99 claiming that John Holmes, seen briefly in a silent clip, was the star. This is now on a DVD double bill with PLAYMATES.... (PV #40) with inane comic commentary from a "film critic."

BLONDE EMMANUELLE (Asterix, 77) P/D "Giorgio Ferrari" (HOT SKIN IN 3-D) This is a letterboxed R rated version of a "70mm" 3-D

sex movie that became a midnight movie (as DISCO DOLLS IN HOT SKIN) in an alternate hard X version in '84. The minimal CASABLANCA derived plot has Jennifer (Serena), redubbed Emmanuelle, torn between nice guy nightclub owner Rick (Mike Ranger) and the twisted killer Harry (William Margold). Flashbacks are related to a shrink (Burt Davis) who pops up in scenes, and two comic cops and bad guys chase each other and have fights. The audio commentary from Margold made me think of Howard Stern. As

he has anal sex with a woman while drowning her he exclaims "This is cool!" He goes on about his brother/sister relationship with Serena as we see them fuck for the first (and second) time. She yells "Fuck me!" and he describes her "monkeysque orgasm sounds." The sexiest 3D scene is the semi naked strawberry blonde Serena (with armpit hair) posing by herself. Other memorable 3D sights include Ushchi Digart's breasts, a dildo thrust at the screen, and a dummy thrown off a roof. The all star porn cast includes Patrica Manning as an S+M lesbian, Leslie Bovee, Maria Tortuga, Sandy Penny (aka Feldman), Irene Best (DRACULA SUCKS), Robert Bullock, and in an orgy scene, John Holmes. There's one black woman (Irene Best) and an unbilled black guy with a blonde. Long time porn star Margold who runs a porn talent agency now also offers his opinions on TV shows. In a DVD extra short he has female clients washing cars to raise money "for

freedom of speech." Today's porn industry needs defending like crack and needs more money like Bill Gates.

RUN FOR COVER (Pathfinder, 95) P/D/S/edit Richard W. Haines, P Milian Peter Ilich, Peter Lewnes, Grace Pettijohn



This letterboxed Stereovision 3-D adventure shot in Manhattan (but mostly Queens) has some great location work, a good original score, and surprising guest stars. A terrorist group made up of former IRA and KGB members blows up a tour boat. The main characters are Desert Storm vet TV cameraman Jay (Thomas Dunne) and his reporter ex Sue (Naira Soibatian). Jay is blamed when Anne (Dina Ipavic), an Israeli agent, is assassinated. Meanwhile the terrorists turn on each other and feet, fists, guns and pool cues are thrust at the camera. With Adam West and Vivica Lindfors (in her last role) as Senators, (former) mayor Ed Koch as the mayor giving a press conference, recent presidential candidate Rev. Al Sharpton interviewed on the street and Guardian Angels leader Curtis Sliwa on a talk show. With nudity from both unknown female leads, an indoor paintball game, an Uzi shootout in the Midtown tunnel, great helicopter shots of The World Trade Center and references to

its (first) bombing. Haines, a veteran of Troma and porn films, and the writer of two McFarland books, provides a solid commentary track that could be useful to low budget filmmakers. He says that Heather Graham and Hope Davis are also in this, but I missed them.

to get at his parents. The last and best by far story is a serious one with a director (Stuart Whitman) trapped in an H. P. Lovecraft style haunted village populated by hooded grave robbing cannibals. With singer Leslie Duncan as a part human girl and a wasted looking Patrick Magee. The gothic horror flashback illustrations are excellent and the look is similar to *HORROR HOTEL*. In-between tales, songs are by The Viewers (the theme), B. A. Robertson (silly vampire song), Night featuring the impressive raspy soul shouter Vicky Brown and a fun animated stripper skeleton, and The Pretty Things. Contrary to some reports this was the briefly reformed late 60s version of the band, but having them do a reggae version of the theme song was a terrible idea. At the end Price gives an powerful serious speech similar to one he gave in *THE STORY OF MANKIND* (PV #31) about extermination camps and atomic bombs, then cheerfully dances with a huge woman (Fran Fullenwider, the fat lady in *THE MUTATIONS* — 73). Also with Anthony Steel (film producer) and Roger Sloman (werewolf). The letterboxed DVD version of the ITC feature looks great but the comic audio commentary by two guys in L.A. is a real waste.

MAIN ATTRACTION (VSOM, 62) D Daniel Petrie, P/S John Patrick

This forgotten color melodrama starring Pat Boone as a troubled loner in a black leather jacket is actually good. Eddie (Boone), an American drifter, is hired to sing at a traveling circus in Italy. He moves into the trailer of the possessive older blonde ventriloquist Ginna (Mai Zetterling). She drinks, has creepy conversations with her ugly red haired mannequin (with huge breasts) and tells Eddie to "Go sleep with the midgets!" Circus owner Ricco (Kieron Moore, star of *DR. BLOOD'S COFFIN*) is part of a dangerous trained horses act with his crippled wife Elenora (Yvonne Mitchell) and her charming, cute, enthusiastic young sister Tessa (co-star Nancy Kwan). Eddie goes on the run thinking he's killed Ginna's ex husband (John Le Mesurier) and Tessa flees from the insanely jealous Ricco. They somehow end up spending the night together in an abandoned chateau in the Alps, but cannons trigger a planned avalanche! Kwan, born in Hong Kong with a British mother, steals the movie. She dances, rides, does flips (probably a stunt woman) and is chained and shackled as a "human hurdle" for a white stallion to leap over. *MAIN...* has the same female star, producer, choreographer (Lionel Blair), and cinematographer (Geoffrey Unsworth) as *THE WORLD OF SUSIE WONG* (60). Boone wrote the (silly) theme song with dialog coach Jeff Corey. He stayed in England long enough to star in *THE HORROR OF IT ALL* (PV #36) and two other movies.



MAIN ATTRACTION

THE RETURN OF MR. MOTO (65) D Ernest Morris, S Fred Eggers, Robert L. Lippert, Jack Parsons

Mr. Moto (Henry Silva), working with Interpol in London during the winter, uncovers a vast international oil conspiracy world domination plot. The opening is footage of sabotaged burning oil fields in Persia (Iraq). Moto is left for dead at the bottom of the Thames and Scotland Yard secretary Maxine (Sue Lloyd from *THE IPCRESS FILE*), is kidnapped and tied up. Silva, a tall Puerto Rican, doesn't use an accent or slant eye makeup as Moto, but he does when impersonating a Japanese ambassador during the second half of the movie. Publicity material showed him as the second character. The villains include Nazi war criminal hitman Dargo (Martin Wyldck), Wais Husein (Marne Maitland) who uses an Arabian Nights restaurant as a front, his large henchman Magda (Brian Coburn), and a conspiring Oklahoman oil exec. The fight scenes are pretty bad, but the outdoor scenes have a good film noir look. With Terrence Longdon from *CARRY ON* movies, Peter Zander, and a belly dancer. The 71 min. b/w movie is a Lippert production released by 20th Century Fox, as was *CURSE OF THE FLY* from the same year. Silva had played a Korean in *THE MANCHURIAN CANDIDATE* (62), then starred in *JOHNNY COOL* (63). Thanks to Mark Morey.

THE WITCHING (Seduction, 93) D/S Eric Black, P/cine Todd Sheets

Stuart (Auggie Alvarez) and his whining idiot friend Morris (Mike Hellman) open a 300 year old book at his grandma's house. Good blonde witch Bethany (Diane O'Connor) shows up wanting Stuart's help fighting Morgan (Veronica Orr), the evil yelling black witch who sends masked monsters up "to earth." Frank Dunlap is an insane Nam vet neighbor. Orr was also in Sheets' *PREHISTORIC BIMBOS...* (PV #37). This goofy Kansas City kid appeal movie (edited by J. R. Bookwalter) now comes free with the sex and violence filled *WITCHES OF SAPPHO SALON* (PV #40).

TRIPLE X (98) P/D/S Eric Faith

Broke L.A. art photographer Sean (Kenny Morrison) reluctantly agrees to shoot a porno movie orgy for the enthusiastic pro Carmen (Harmony Blossom). The porn background here seems pretty knowing with a model agency, an outdoor shoot being busted, a reality scene in a store, various asshole guys, a guy who pimps his young girlfriend (Rena Strober), and a desperate psycho fan. The only brief nudity is when the pot smoking assistant (Emmy Collins) photographs a black woman and everything is a set up for a murder. One scene takes place at Bronson Canyon. I imagine that this was not released because of the music by Hank Williams, Elvis, Johnny Cash, Irma Thomas, Nico, Bad Company and even Led Zep.

ROCK AND ROLL FRANKENSTEIN (E.I., 98) P/D/S/edit Brian O'Hara

I expected this to be a silly movie for kids. I was very wrong. Bernie (Barry Feterman), a foul mouthed, overweight coke snorting Jewish NYC manager, convinces his young necrophile mad scientist nephew Frankie (Jayson Spence) to build him a rock star. The long haired Iggy (Hiram Jacob Segarra) and two stoned roadies steal celebrity body parts and obtain a bag of fetuses. The King (star Graig Guggenheim) is a short Presley type (thanks to Elvis' skull) but wonders why he has black "jig hands" (from Jimi Hendrix). He soon discovers that he's hopelessly gay because of Liberace's penis, which talks. He becomes famous, buys large quantities of gerbils, rejects a topless groupie, and makes a blonde act like a man before disemboweling her. He kills his comic gay dance teacher, then sodomizes a gay Catholic priest to death with a large Jesus statue. This scene was shot in a large ornate real church. Locations include Times Square, St. Mark's Place, and a real Queens cemetery. Some club scenes were shot on a large elaborate set. The King sings "I'm A Monster" backed by a band and "Amazing Grace." On the commentary track O'Hara and his crew laugh, swear, insult actors and mention their porn backgrounds. Extras include outtakes and O'Hara being praised at film festivals around the world.

SLAUGHTER DAY (Salt City, 99) P/D/S Brent Cousins, P/S/star Blake Cousins

Young construction bosses Blake (Cousins) and Joe (Joe Ross) discover that John Jones (Sam Bluestone), one of their workers, has become a supernatural killer thanks to H.R. Giger's *Necronomicon* and a possessed dust mask. The decapitations, floating bodies and attacking arms are all right out of *EVIL DEAD*, but what makes this no budget gore movie different is that it was filmed in Hawaii, by the ocean, in the woods, a graveyard, on a yacht, and in the small town of Honokaa, Maui. Some of the characters (not the Anglo heroes) seem to be native Hawaiians. With zombie vs. zombie battles, fights on the back of a speeding truck, flashbacks, and some effective simple guitar and feedback music.

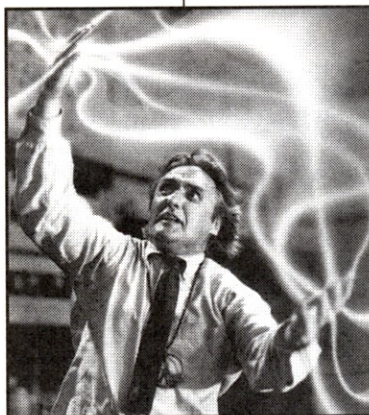
EVICTED (York, 99) P/D/S/music Michael Tierney

In Hollywood, Micro (skinny Tierney), a young trash hauler, barely exists in a

Whitier Blvd. apt. while dedicating his life to "life, liberty and the pursuit of drunkenness." He visits Bob (Lawrence Tierney, his real uncle, more or less as himself) who lectures him about finding work and lends him a suit. Speed freak beggar Clash (Alvin Le Gate) moves in with Micro and his cousin T (Terence Tierney) and they throw a pre eviction party. Stoned and drunken people babble on, cops threaten to run everybody in, and Iceman (Magnus Jonsson) puts acid in Micro's beer. Clash says "That sucks" a lot. It all ends with Micro rapping in front of an American flag. With references to The Doors, Iggy, REPO MAN and A CLOCKWORK ORANGE. The cast includes Terry Camilleri (short Nam vet landlord), Tom Thomason (lawyer), Liizy Bagby (blonde with pigtails), and Heide Margolis (bartender). The soundtrack includes good minimal punk and rockabilly sounds and some funny drunk songs by Tierney and his band The Weird. The believable deadpan humor family project (with a number of Swedes in the credits) has a fitting last role for Lawrence Tierney (PV #8) who died in '02, and works as a tribute to his lifestyle. Too bad it took a small part by Shannon Elizabeth (of AMERICAN PIE fame) to get it released on DVD.

THE SPECIALS (Pioneer, 99) P/D Craig Mazin, S/act James Gunn, P Mark A Altman, Dan Bates

Like MYSTERY MEN from the same year, but better, this is a spoof of X MEN (00). If you like very low key droll humor and can get past the low budget and on purpose lack of FX it's pretty funny. The Great Strobe (Thomas Haden Church of NED AND STACY non fame) has a hard time keeping his 12 member (not very) super group together and is losing his wife Indestructo (Paget Brewster) to Weevil (Rob Lowe). The non action occurs in a suburban house and at the disastrous launch party for Specials action figures. With Jordan Ladd (new member Nightbird), Jim Zulevil (the fat Mr. Smart), Jamie Kennedy (foul mouthed blue Amok), Kelly Coffield (cheerful gay Power Girl), Judy Greer (sarcastic punk Deadly Girl), Melissa Joan Hart (Sunshine Girl), and Mike Schwartz (idiot U.S. Bill). Gunn plays shy Minute Man, his brother Sean is a bald alien baby, and John Doe has a no line part as 1/8 of Eight. The same company backed FREE ENTERPRISE (PV #34). Mazin wrote SCARY MOVIE sequels and Gunn wrote SGOOBY DOO movies.



MY SCIENCE PROJECT

NUTCRACKER (00) P/D/S/edit Glen Grefe, P Nick Aquilino

Fame driven S.F. psychotherapist author Dr. Carlton (Bill Bragg) takes medication, hallucinates, and has an affair with Sierra (Elena Filippova), the head of the psychiatry dept. He's followed around by a groupie patient (Cheryl Jennings), and is mocked by his wife (Christine Marie Schneider), also a famous psychiatrist. His life unravels after he reluctantly agrees to treat the mysterious John Garth (David Hess). The plot concerns murder, a dead brother and Christmas ("I can't stand Christmas!"). Carlton tells his story in flashback (and childhood flashbacks inside of flashbacks) to his German shrink (Karl-Heinz Teuber) while in an asylum. Many Bay area locations are used, talk show hostess Cheryl Jennings plays herself, and a jazzy singer is featured. Hess is the name attraction, and has a major role, but this serious 16mm letterboxed production has no LAST HOUSE ON THE LEFT type shocks.

80s TEENS

TRICK OR TREAT (Lorimar, 86) D/act Charles Martin Smith, P/D/S Joel Soisson, P/S Michael S. Murphey, S Rhett Topham

School jocks play a joke on "metalhead" Eddie Weinbauer aka Ragman (innocent looking Marc Price from FAMILY TIES) which leaves him naked on his knees in the girls' gym during class. He then learns that his theatrical big hair heavy metal singer idol Sammi Curr (Tony Fields) just died in a fire. WZLX DJ Nuke (Gene Simmons) gives him Curr's last acetate and when played backwards the rocker returns from the grave. Ragman tries to stop the killing by smashing radios and the radio station and he and his new girlfriend Leslie (Lisa

Orgolini) go on the run from cops after a Halloween costume dance. With Elaine Joyce (mom), Doug Savant (from TEEN WOLF) and Glen Morgan (friends), Ozzy Osbourne in a bit part as an anti rock TV preacher, PMRC hearings, electrocution by toilet, a lizard monster, and a topless scene. Songs are by Fastway (with Motorhead's Fast Eddie Clarke). The tame DeLaurentiis production was filmed at his North Carolina studios. Smith's next as director was BORIS AND NATASHA (92). Fields, a SOLID GOLD dancer who was in many top videos, died from AIDS. I wish that Simmons and Osbourne would both have retired after this DEG release.

MY SCIENCE PROJECT (Anchor Bay, 85) D/S John Betuel, P Jonathan Taplin

Motorhead Mike (John Stockwell from CHRISTINE - 83), a likable working class high school senior mechanic, finds an alien time/space generator at a dump. The machine emits all kinds of zaps, colors and clouds and eventually brings historical ghosts to the school. A Roman warrior, an ape man and others attack Mike, his nice new school reporter sort of girlfriend Elly (Danielle Von Zerneck), his hyper Brooklyn exile TV fanatic friend Vinny (Fisher Stevens), and the very nerdy brain Sherman (Raphael Sbarge). They easily beat up some Viet Cong soldiers for their guns then blast away at a T Rex in the gym. Their science teacher Mr. Rogers (a subdued Dennis Hopper) is zapped back to the 60s (offscreen) but later returns dressed like Billy in EASY RIDER. An actor plays Ike in the '57 UFO/Roswell setup scene, brief clips from 20,000 LEAGUES UNDER THE SEA and THE TIME MACHINE are seen, and there's an Ozzy Osbourne reference. The cast includes Richard Masur (police det.), Barry Corbin, Ann Wedgeworth (Mike's parents), Robert DoQui (cop), Michael Berryman (mutant), Pamela Springsteen, and Al Leong. The BILL AND TED movies improved on the historical characters idea. The tape is letterboxed. Betuel later directed THEODORE REX (95), a much bigger flop. This was a Silver Screen Partners production (see Bush article) for Disney's Buena Vista.

50s

FRANKENSTEIN 1970 (Warner, 58) D Howard W. Koch, P/S Aubrey Schenck, S Richard H. Landau, George Worthington Yates

An American television crew in Germany filming a "230th anniversary" special about Frankenstein, stays at the mansion of the Baron (Boris Karloff), grandson of the original doctor. The bitter scared crippled Baron talks about how he was tortured by the Nazis who forced him to perform "unholy operations" at Belsen. The Cinemascope release manages to include references to the what had changed the world since Karloff had played the monster: the holocaust, atomic power, TV and even rock and roll references (Elvis in the Army and Buddy Holly's "Maybe Baby"). Allied Artists got around the Universal monster copyright by having the new creature shown with a skull head, wrapped in bandages, or in the cool surprise ending, with the face of Karloff himself. The more traditional monster being played by a big local mute (Mike Lane) in the opening swamp scene is only shown from the neck down and has claws. The murdering organ playing hypnotist Baron, who has a huge secret modern lab hidden beneath a crypt, gives an impressive speech for the TV cameras. The Americans are the backslapping director Rowe (Don "Red" Barry), his sarcastic ex wife Judy (Charlotte Austin), the hard drinking PR man Mike (Tom Duggan), blonde starlet Carolyn (Jana Lund), and Morgan (John Dennis) the cameraman. Others are the simple minded servant Shuter (Norbert Schiller), the Baron's lawyer Gottfried (Rudolph Anders) and the inspector (Irwin Berke). Several scenes were obviously inspired by Hammer's hit CURSE OF FRANKENSTEIN (56). This was the only American Karloff movie between his last at Universal in '53 and the start of his AIP movies ten years later. It should be classified with TARGETS (68) as a multi leveled punctuation point to a long career. Despite the major company video release, the print is worn.

GHOST OF DRAGSTRIP HOLLOW (The Video Beat!, 59) D William Hole Jr., P/S Lou Rusoff, P Samuel Z. Arkoff

This only 65 min. musical comedy was the precursor to AIPs GHOST IN AN INVISIBLE BIKINI (PV #25). Lois (Jody Fair, returning from HOT ROD GANG - 58), races sexy blonde Nita (Nancy Anderson) in the L.A. river bed, car club members hang out at a restaurant, girls dance in their nighties at a PJ party, and a costume "spook ball" is held at a haunted mansion. When the teens are criticized, a sympathetic reporter Tom (Russ Bender) explains "The world is on the brink of self destruction. They're not sure if there will be a tomorrow." Former child star Tommy Ivo plays himself, a jive talking racer who explains custom car details. A rich old lady (Dorothy Newman) has a talking bird ("Drop dead!"). Smart guy Dave (Henry McCann) creates a talking car that sounds like William Burroughs. Members of the excellent band fire guns to start cool stompin' instrumentals ("Charge," "Geronimo," and "Ghost Train") written by Nick Venet and Bruce Johnston. Other songs are by a trio of dancing females ("He's My Guy") and Jimmie Madden ("Tongue Tied"). The lurking ghost (recycled from THE SHE MONSTER and VODOO WOMAN), is exposed as Paul Blaisdell (as himself) who whines and cries. Even as a kid watching this at a Saturday matinee re-issue double bill I was embarrassed by this scene. And he really was fired from AIP after this. One of his INVASION OF THE SAUCER MEN heads also appears. Others characters are Rhoda (dancer Elaine Dupont), Amelia (Sanita Pelky from MISSILE TO THE MOON), the comic Bonzo (Leon Tyler), nice guy Stan (Martin Braddock), and bad guy Tony (Jack Ging). This is now on DVD from MGM.

THE SAVAGE EYE (59) P/D/S/edit Ben Maddow, Sydney Meyers, Joseph Strick

This extraordinary 68 min. docudrama might remind you of DAUGHTER OF HORROR (53) and the makers of CARNIVAL OF SOULS (63) had to have seen it. It took three directors five years to complete and is loaded with powerful images. The divorced Judith X (Barbara Baxley from CAGED), who has had an abortion, arrives in L.A. by plane then bus, and checks into a boarding house. Her thoughts include "The touch of human skin makes me sick," "Who cares?," and "Nothing!" We see Mondo movie worthy real footage of cops, bars, a junkyard, wrestling, gambling, a drag party, a pet cemetery, and drunks and accident victims. Women sit under hair dryers, work out in a gym, undergo plastic surgery and bash each other as roller derby skaters. Venus the Body (Jean Hidey) gets down to her pasties. A poet (offscreen Garry Merrill) also narrates the sharp and intense b/w silent footage. People are referred to as "two billion hairless animals" and "pigs with clothes!" The only sequence shot with sound shows a healing service at The Church Of The Open Door. Some lady believers speak in tongues. Judith runs out, is in a car crash, and wakes in a hospital. One of the three cinematographers was Haskell Wexler. The somber score is by Leonard Rosenman. Trans-Lux released it in '61. Maddow was the blacklisted screenwriter of THE ASPHALT JUNGLE (50), Meyers made THE QUIET ONE (48) about Harlem, and Strick directed THE BALCONY (64). This is now on DVD.

MORE RECENT

CHEERLEADER AUTOPSY (Sub Rosa, 01) P/D/S/edit Stu Dodge, P Tatiana Komlos

Five cheerleaders stop to bend over and beg to be paddled by their coach before returning to the bus on the way to a game. After somebody butchers all of them, their body parts are collected by med student Blain (Brian D. Smith) and his mortician/sheriff uncle Clyde (Brian C. Smith) who has Alzheimers. Both laugh, drink, and talk about necrophilia as they mix and match body parts. When a legless naked dead cheerleader (Calu Morton) is brought back to life the joke is that she's only concerned about her breasts still looking good. There's a Nam vet castration flashback and the insane nerd janitor (Josh Latta) has flashbacks too. Other humor involves fetuses, farting, pissing and puking. The

music is punk instrumentals. Smith, also a producer, was in COCOON: THE RETURN (88) and Komlos has many production credits on studio features. It was made in Atlanta.

NIGHT FOR NIXIE (Reel Progress, 01) P/D/S/edit Mike T. Lyddon

The overlong (at 83 mins.) anti- corporate feature has some good FX, some great images, and a KISS ME DEADLY (55) inspired end. A detective (Roy Jackson) with a ponytail walks a lot, drives a lot, has nightmares, and looks at some (soft core) sex on a web site. Captain Happy (with a large yellow smiley face head) gives away free meat and stars in a Clariton TV ad. A threatening being in a black industrial suit has a TV set face. When a doctor fleeing from a research lab opens his briefcase, a dark cloud emerges and soon blots out the entire world. With actual footage of the Seattle riots, a smashed McDonald's, and Subgenious Bob. It was filmed in Bellingham, WA. Also with the short MUTILATION MANIACS! made by Lyddon back in '81 which has two killers in radiation suits. He also made ZOMBIE! VS. MARDI GRAS (PV #28). See CustomFlix.com.

THE DEVILS FILMMAKER: BOHICA (Alpha, 02) P/D/S Andrew Montlack, P Kirk Zehnder

Flashbacks show why Sam Epstein (Jeremy Peter Johnson), a mild mannered and awkward film student in NYC became a killer. His lying jealous roommate Chip (David Kachoui) sabotages the shoot and seduces the leading lady (Nurit Monacelli) when Sam makes a film in their apt. Sam has nightmares as the cast problems mount and crew members sue him. Devil worshippers show up, Brit doctor roommate Trevor (Glenn Peters) throws wild drug parties, and the leading man is shot (with a joint). This minimal but amusing (partially autobiographical?) comedy was shot in the Cleveland area, including The Colony Theatre in Shaker Hts., The Cleveland Playhouse, and Lakewood Hospital (where I was born).

ROCK 'N' ROLL COPS (02) P/D/S/music/star Scott Shaw

Various L.A. cops drive around and talk to the camera. Det. Jack Blade (Scott), the angry foul mouthed one with a blonde ponytail, has flashbacks of his recently killed cop girlfriend Elizabeth (Elizabeth Jarosz). Kang (Kenneth Kim) from the vice squad becomes his new partner. Marcini (Richard Magram) is the captain, and Kalani (Meilani Wenska) and Rivero (Ian Lantz) are partners. Most of the actors are also credited as producers and writers - which probably means that they actually paid (!) to say their own dialogue in this (harmless equal opportunity) "zen" movie with a deceptive title. Some scenes are b/w and I recognized scenes (or outtakes) from Scott's NO BOUNDARIES (PV #38). Also with Danielle James, Michelle Renee and Reiko. There's a sequel too.

CARDOS

THE DARK (Media, 79) D John Bud Cardos, Tobe Hooper, S Stanford Whitmore, P Dick Clark, Edward R. Montoro

The mysterious "mangler" (big John Bloom from Al Adamson movies) mutilates and decapitates people (offscreen) in L.A. He roars and his eyes glow but we only see his hands and feet until the final shootout at an old monastery where he zaps many cops with killer red laser eye beams. It's often dull and too dark with false scares but the cast is fun. Writer Steve Dupree (William Devane) who has hair like one of The Ramones and wears shades, arrives after his daughter is killed. He has problems with the hostile cop Mooney (Richard Jaeckle) who had sent him to prison but falls for L.A. newswoman Zoe (Cathy Lee Crosby). Mooney says "Screw the mumbo jumbo and the demon talk" to a police doctor (Casey Kasem). With an EXORCIST room scene, protesting gays, and car chases. The cast includes Jacqueline Hyde (fortune teller), I, THE JURY star Biff Elliot (Mooney's slob partner), Vivian Blaine (rich lady on a boat),

Keenan Wynn (Zoe's rude bearded boss), Warren Kemmerling (police capt.), Phillip Michael Thomas (gang leader), and Angelo Rossitto as himself selling newspapers. When he yells "Up yours!" his voice was dubbed. The girlfriend of the actor who has visions is played by Kathy Richards (mother of Paris Hilton) who does not need the royalty payments. Uncredited music by Jerry Goldsmith was added to the Roger Kellaway score. Director Tobe Hooper was fired from The Film Ventures release after three days, as he was from VENOM (PV #40), then LIFEFORCE (85).

KINGDOM OF THE SPIDERS (VCI, 77) D John Bud Carlos, S Richard Robinson, Alan Lyle-Smythe, P/edit Igo Kantor, P Jeffrey M. Sneller

William Shatner starred in some really bad movies but this is a neglected gem that should be on DVD. When millions of cocoon spinning tarantulas hatch and kill cattle, then people in Verde Valley, Arizona, widower vet Dr. Rack Hansen (Shatner) is teamed with university bug specialist Diane (Tiffany Bolling) in a race to destroy them. It's a typical 50s sci fi plot, but this PG rated Dimension release is filled with effective shock and action scenes, characters you care about, decent acting, and real tarantulas. It's still shocking to see the crop dusting pilot scream as he's covered with tarantulas and a cute little girl (Natasha Ryan from THE AMITYVILLE HORROR) threatened by them several times. Scenes of desperate survivors in a lodge and mass panic in the town are reminiscent of THE BLOB. The cast includes Woody Strode as a rancher and Altovise Davis (Sammy's wife) as his wife, Liex Dressler from TRUCK STOP WOMEN, Marci Lafferty (Shatner's wife) as Rack's sister in law, original Marlboro Man David McLean (sheriff), Roy Engle (mayor), and Hoke Howell. Bolling, who was always good, has a brief topless scene. Intense Jerry Goldsmith music was lifted from THE INVADERS and some excellent songs are by Dorsey Burnette. Cardos (PV #24) is a cousin of the late one time 20th Century Fox president Spyros Skouras. The o/p tape includes an outrageous trailer for THE TOOLBOX MURDERS featuring the naked Kelly Nichols and narrated by Ernie Anderson.



KINGDOM OF THE SPIDERS

FRED OLEN RAY

BRAIN LEECHES (Sinister, 77) P/D/S/co- cine/act Fred Olen Ray, S Jim Kennedy

Small town Florida locals are brought to a dark barren room where a whispering puppet tells them how happy they will be after being taken over by alien insects. Reporter Billy (Brad Linaweaver) acts like a motivational speaker and singing comedian Wild Bill Cooksey tells a John Wayne has no brain joke. The aliens take over Rose (Jennifer Knight), the wife of John Hayes (Paul Jones), a doctor with long sideburns and wide lapels. Rusty (Ray Star), an atomic scientist (also a masked wrestler), meets Susan (Marsha Scott) and after (offscreen) sex, blows up the alien headquarters with an H- bomb. Ray plays the cowboy hat wearing sheriff and his then wife Nancy did the make-up. The one effective scene is a close up of Ray looking scary with big white eyes. With references to THE BRAIN EATERS (58), which this is basically a remake of, THE OUTER LIMITS, a war with Arabia, and anti -Communists. It was made with left over b/w film stock and borrowed equipment in Orlando, where young Ray was working at a TV station. The soundtrack is borrowed classical music plus two good original country songs. The theme is funny and describes the plot and the end song ("Heaven On Earth") is a nice duet. Ray made ALIEN DEAD (PV #29) next, then moved to Hollywood where he has directed at least 70 features in 20 years. Linaweaver writes for Worldly Remains magazine.

SIDESHOW (Full Moon, 00) D Fred Olen Ray, S Benjamin Carr, P Gary Schmoeller

Carr must have half remembered parts of FREAKS and THE SEVEN FACES OF DR. LAO while writing this pretty senseless movie. At the old fashioned Horrors

Of Nature carny freak show macho asshole Tommy (Michael Amos) humiliates dwarf host Dr. Graves (Phil Fondacaro). Tommy is somehow turned into a bird-man and others, who did nothing wrong, are also transformed. I guess when the 15 year old wheelchair bound freak show fan Grant (Scott Clark) becomes a caged beast boy it's supposed to be a blessing of some kind because he was dying. When the self-hating, plain Jeanna (Jeana Blackman) becomes a faceless freak with a killer body, could it be commentary about silicone actresses in other Ray movies? The others are the weak virginal brother Bobby (Jamie Martz), and Tommy's girlfriend Melanie (Jessica Kefnan). Ray wrote a book about real sideshows but most of the freaks here are very unreal FX makeup fantasy characters used for dumb bad taste laughs. With Ross Hagan (thick headed sheriff), Brinke Stevens (fortune teller), Peter Spellos, Richard Gabai, and Telly Carducci of Virginia juggling. Mac Alhberg was cinematographer.

CANADA

CORPSE EATERS (Witching Hour, 74) D Donald R. Passmore, Klaus Vetter, P/S/make-up Lawrence Zazelenchuk

Here's an obscure under one hour horror movie complete with blood, gore and nudity that was made by unknowns in Sudbury, Ontario. It copies parts of CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (72) and CANNIBAL GIRLS (PV #39). On Friday The 13th, two brothers and he girls take a speedboat to an island to drink and party. After Julie removes her bikini top for a sex scene and is sprayed with Molsons, they visit a cemetery and a crypt where her guy evokes Lucifer. Lightening strikes, the dead dig their way out of graves, then attack in slow motion. The surviving brother is taken to a hospital where Lisa (Halina Carson) who was against the whole trip, has a zombie nightmare inside of a zombie nightmare. The movie opens at a funeral home where a body is prepared for embalming and ends with the funeral director in a straight jacket yelling "I am not insane!" A half assed gimmick shows a man reacting to the gut munching in a theatre. The music includes some psych wah wah guitar and some effective backwards distorted synth sounds. The editing is very bad. The tape is letterboxed.

CITY ON FIRE (Charter, 78) D Alvin Rakoff, S Jack Hill, Dave Lewis, Celine La Fenier, P Claude Heroux

When Herman (Jonathon Walsh), a maintenance man at a huge refinery is fired, he sabotages the plant, causing rivers of oil to escape into the large nearby city, followed by massive fireballs and explosions, the destructions of high rises, and falling and flaming men. He poses as an orderly at a new hospital, which has just been dedicated by the rich society lady donor Diana (Susan Clark), who he is obsessed with. She's been having affairs with both the rich playboy Dr. Whitman (Barry Newman) who runs the hospital and the useless corrupt mayor (Leslie Nielson). Diana shows she can be useful by giving CPR to an old man who has just puked, a sensible nurse (Shelley Winters) tells off the mayor, and the entire hospital is evacuated. Meanwhile Chief Risley (Henry Fonda) stays calm and forceful as he gives orders from the high tech Fire Dept. command post. A TV director (James Franciscus) tries to deal with his famous alcoholic TV news hostess (Ava Gardner) as the horrifying events unfold. All ends hopefully as a baby is born. Also with Richard Donat (the fire chief's captain son), Cec Linder (councilman), Donald Pilon (doctor), and a pair of sleazy tabloid paparazzi. The firemen and doctors are heroes while elected officials and most members of the media are cynical self serving scumbags. The long (at 104 mins.) over \$5million apocalyptic movie has been ridiculed on MST3K, but is better than you'd think. It seems to be set in an American city but was filmed in Montreal. Hill (PV #13) and Lewis also wrote Rakoff's DEATHSHIP (80). The disaster movie arc of Fonda's career includes ROLLERCOASTER (77), SWARM (78) and METEOR (79).

MANTAN!

UP IN THE AIR (Alpha, 40) D Howard Bretherton, S Edmund Kelso, P Linsley Parsons

This was one of seven Monogram mysteries teaming Mantan Moreland with Frankie Darro. When demanding radio star Rita (Lorna Gray) is shot while singing a conga song on ABC (Amalgamated Broadcasting Co.) in Hollywood, her replacement, former receptionist Ann (Marjorie Reynolds) becomes a suspect. Short womanizing page Frankie (Darro) and his reluctant janitor partner Jeff (Moreland) try to solve the murder. They take time off to rehearse a botched minstrel comedy routine with Jeff as Rastus and Frankie as Mose. Everybody thinks that blackface Frankie (dressed as a janitor) is actually black. Note: Vaudeville stars Flourney E. Miller and Aubrey Lyles were the inspirations for Amos 'N' Andy. When Lyles died Moreland replaced him and they did similar routines in several black cast movies. There's an eight ball joke and Jeff (who is afraid of microphones) is called banjo eyes and boy, but Moreland acts a lot calmer than in Charlie Chan movies and does a fun dance number. When he plays piano a whole orchestra is heard. A teletype machine is used like email. With Gordon Jones (singing cowboy), Tristan Coffin (producer boss), Dick Elliot and John Holland (Pearlident Toothpaste sponsors), and Clyde Dison and Ralph Peters (police). It's only 62 mins. long. Reynolds was in Mr. Wong movies, Darro became a Bowery Boy, Jones was Mike the cop on ABBOTT AND COSTELLO, and Elliot played the mayor of Mayberry.

KING OF THE ZOMBIES (Alpha, 41) D Jean Yarbrough, S Edmund Kelso, P Linsley Parsons

Naval agent Bill (John Archer), his valet Jeff (Mantan Moreland) and pilot Mack (Dick Purcell) crash land a small plane in a cemetery on a Caribbean island. They become captive guests at the mansion of the tall and imposing voodoo expert (and Axis member) Dr. Miklos Sangre (Henry Victor from FREAKS) of Vienna who is keeping an American admiral captive. Jeff asks "Is we dead?" and declares "This place is a walking cemetery!" with "fugitives from the undertaker!" Sangre's wife is a zombie and her niece Barbara (Joan Woodbury) also wants to escape. Mack becomes a zombie but Jeff only thinks he's become one. When the valet eats several pies, cute kitchen servant Samantha from Alabama (Marguerite Whitten) declares "You is the most pious man I ever met! The old high priestess/cook Tahana (Mme. Sul-Te -Wan) chants during a secret ceremony. When jungle drums are heard Jeff/Mantan (who I'll bet was ad libbing) says "It ain't Gene Krupa!" He also declares "This place is zombified!" "I's petrified!" and asks "Whatsup!? Whatsup!?" Also with Leigh Whipper as the servant Momba, Lawrence Criner as the educated native doctor and James Davis as the zombie Lazarus. The print of the 67 min. Monogram release is worn. REVENGE OF THE ZOMBIES ('43 - PV #9) was a remake, also with Mooreland and Sul-Te -Wan, whose credits include BIRTH OF A NATION (15) and KING KONG (33). Purcell played CAPTAIN AMERICA (44) just before dying (at only 36) on a golf course.

1965 BEAT SCENE

DATELINE DIAMONDS (The Video Beat!, 65) D Jeremy Summers, S Tudor Gates, P Harry Benn

Lester Benson (Kenneth Cope) manages a new band hyped as The "Fabulous Four Faces," but is being blackmailed by Major Faircloud (William Lucas). The former military man forces him to smuggle diamonds inside of master audio tape boxes. Meanwhile Agent Jenkins (Conrad Phillips), whose blonde daughter is a fan of the group, investigates with younger Euro agent Verlekt (George Mikell). Girls scream wildly for The Small Faces (with original organist Jimmy Winston) who make the front pages and are said to be back from a tour of America where they are high on the charts. In reality they were unknown in

America and still hitless in England. They play "I Got Mine" on stage and several other early tracks (all great) are heard on the soundtrack. Kiki Dee, who looks very cute with bangs does "Small Town" (a good B side) in an Amsterdam nightclub. She had to wait until '71 to make the charts. The three Chantells sings at a ballroom dance in Brixton and on an offshore radio station boat. Other forgettable tunes are by American Mark Richardson and The Pro Forum. Also with Patsy Rowlands (comic witness), Kenny Everett, and Peter Zander. It's too bad they didn't have the Small Faces do any acting, since singer Steve Marriot was in fact, an actor (see PV #40). Gates later wrote Hammer lesbian vampire movies. The print of the rare b/w feature is excellent.

POP GEAR (The Video Beat!, 65) D Frederic Goode, S Roger Dunton, P Harry Field

(GO GO MANIA) Six of the 24 songs in this wonderful plotless color Cinemascope feature made it to #1 in England and six others made the top 20. Many topped the '64 American charts too. The dubbed in screaming was a bad idea, but most of the music clips look great thanks to the cinematography of Geoffrey Unsworth. The camera circles around acts and offers some good close-ups and musicians sometimes walk around while playing. You get Peter And Gordon ("World Without Love"), Herman's Hermits ("I'm Into Something Good"), Billy J. Kramer And The Dakotas ("Little Children"), and The Honeycombs ("Have I The Right" and "Eyes"). The Spencer David Group do

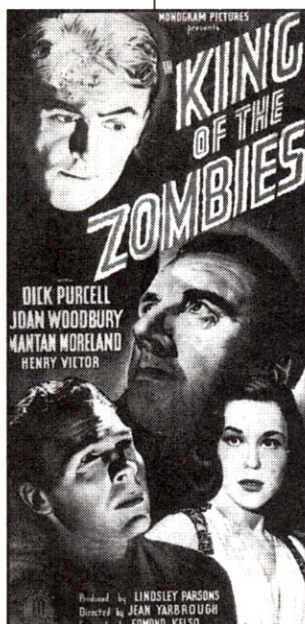
"My Babe" featuring the amazing teenage voice of Stevie Winwood ("I Love The Way She Walks...") and his guitar solo. The Nashville Teens, with two lead singers, do their great pounding version of "Tobacco Road" and another John D. Loudermilk song ("Google Eyes") about catching a fish. Best of all are The Animals doing the uncut "House Of The Rising Sun" and "Don't Let Me be Misunderstood" (the only song here that charted in '65). Others never made it in America. The Four Pennies do a ballad ("Juliet") and a great version of Ledbelly's "Black Girl." You might know the murder and insanity ballad (aka "In The Pines") thanks to Nirvana Unplugged. Susan Maughan, who looks great with her black bangs, does an excellent version of Doris Troy's "Whatcha Gonna Do?" and "Make Him Mine." The Rockin Berries (with a Four Seasons sound) do The Tokens' "He's In Town" and "What In The World," The Fourmost do "A Little Lovin'," and Brian Epstein's smiling discovery Tommy Quickly does a stupid nurse rhyme song. Also with two instrumental covers by Sounds Incorporated, intros from Jimmy Saville (with long blonde hair) and three songs by crooner Matt Monroe. His theme song has lyrics about the Stones, Dave Clark and The Beatles. It all leads up to a famil-

iar tacked on newsreel stage clip of The Beatles doing "Twist And Shout." AIP released it here. The tape is letterboxed but badly faded and worn. POP GEAR should be restored and on DVD with extras!

DOCS

DEMON LOVER DIARY (Witching Hour, 79) P/D/edit Joel Demott

In '75 DeMott, her boyfriend Jeff Kreines and Mark Rance arrive from Boston (several days late) in Jackson, MI, where first time directors Donald Jackson (PV #36) and Jerry Younkens are ready to make DEMON LOVER aka DEVIL MASTER (PV #18). Kreines, who complains a lot and throws tantrums is the cinematographer and Rance is the soundman for the local movie. Jackson's Christian mother puts up with and feeds the trio, but repeats "I hate that movie!" Jackson, who has several kids, has taken out loans, mortgaged everything, and gone on sick leave from his factory job to make the movie. Younkens, who is using insurance money from a work accident complains "I lost my fucking fingers to do this movie!" The outsiders however have an AFI grant. On screen tensions are real but other parts are obviously staged and DeMott (who narrates and appears



briefly) tries to make her boyfriend the central figure. She has no respect for horror movies ("rubbish!"), and looks down on the midwesterners. A young girl's racism is featured and Ted Nugent (who was to do the soundtrack) is seen briefly as DeMott (who has never heard of him) expresses her disgust over his guns and stuffed deer heads. All the guys have 70s long hair and Jackson is interviewed for The Detroit Free Press. Background music includes Pink Floyd and The Captain and Tennille hits and the regional oldie "Little Bit Of Soul" by the Music Explosion. The video quality is low but this is a rare and ahead of its time reality project.

REST IN PIECES — A PORTRAIT OF JOE COLEMAN (Disinformation, 97) D Robert-Adrian Fejo, S Walt Michelson, P Michael Seeber, Heinz Strussak

Coleman talks about being the Catholic son of an alcoholic WWII vet, his drug addiction, and his obsessions: Ed Gein, Manson, Tod Browning, and sideshows. He says mankind is the cancer on Earth and the cities are tumors. His finely detailed art is incredible and he deserves the top money he now gets from collectors. Popular culture is catching up with him though. He bit the heads off of mice as part of his shock tactic performance art. Ozzy bit the head off a dove and became a multi millionaire reality TV star. He performs an actual autopsy. Realistic (and real) autopsies are now common on TV. He obsesses about serial killers and death (see any true crime show and the several shows about funeral homes). And why is it that so many talented troubled artists who bare their souls also need to bare their bodies? For a movie directed by Asia Argento he improvised a scene (here as an extra) where he runs down the hall of a hotel naked and screaming. Others here include Coleman's shrink, his brother Bill, first wife Nancy Pivar (whose uncle Ben once produced Rondo Hatton and Acaquanetta movies.), an ex-girlfriend, his wife, Jim Jarmusch, and Hasil Adkins, who also sings on the soundtrack. The location work, cinematography, lighting and other tech aspects are all top notch. Note: In the 80s, I co-presented some of Nancy's East Village film shows. Bill was the projectionist and Joe made the posters. The Coleman's apartment was incredible.

I ZOMBI (Witching Hour, 03) P/D/S/edit Jeremy Newman

Hayden Milligan, a Lexington, KY public access TV horror host, is part of an underground of hosts I wasn't aware of. He and other heavily made up hosts (mostly from nearby Ohio) are seen in clips and/or at a Cinema Wasteland convention run by Ken Kish, who puts some things into perspective. This 56 min. doc. is about Milligan though. He nearly died in a horrible gas fire accident at the age of two, but spent time in a burn ward, graduated from school, was a long haired body builder, and is a horror movie fan who plays guitar and sings. He talks about his Irish Appalachian cultural background, his love of zombie movies (clips are shown) and is seen in old photos and family films. His supportive Christian mom and brother and sister talk about his determination and intelligence and the Halloween haunted house shows he used to stage. His wife, camerawoman set designer Hazel Millington from The Phillipines says he talks too much. (Wonder if she's related to the sisters in Fanny?) Milligan recalls how the family preacher refused to marry them. If you don't live in Lexington this is the only place you'll ever see a TV host talking about Jesus while dressed as Santa Zombi for a Christmas show. He wears white makeup for his show, but is seen most of the time here with his heavily damaged face. Milligan also runs Witching Hour video mail order.

THE FACE IS FAMILIAR — DICK BAKALYAN (03) P Matt Borel, Ken Radecker

Bakalyan (PV #25) talks about his acting career. Movie scenes include HOT CAR GIRL (as a psycho JD), ROBIN AND THE SEVEN HOODS (he plays trumpet at a funeral), THE GREATEST STORY EVER TOLD (he's crucified next to Christ), THE ST. VALENTINE'S DAY MASSACRE (he shoots John Agar) and CHINATOWN

(he shoots Faye Dunaway). There's also a great selection of TV clips. Bakalyan taunts and fights Nick Adams as THE REBEL, is shot by "Charley" Bronson on THE UNTOUCHABLES, menaces Danny Bonaduce on THE PARTRIDGE FAMILY, is an alien on BATMAN, and a demon on MILLENIUM.

VINCENT PRICE — THE SINISTER IMAGE (Image, 02)

The always eloquent and witty Price talks about all periods of his long career in David Del Valle's excellent 1987 interview, conducted on cable TV set. He gives interesting opinions of Laird Cregar, William Castle, Charles Laughton, Peter Lorre, Michael Reeves, Robert Fuest (he pronounces it Foost) and many others, and reveals that he had to have plastic surgery after an accident while filming THE MAD MAGICIAN. But there's more. Price stars as a paranoid psycho stalker atomic scientist in the very clever and rare pilot episode of HALF HOUR TO KILL (58), planned as series that he would host and sometimes star in. The Wild World Of Dr. Goldfoot (65), a silly special musical infotainment episode of SHINDIG stars Price, Tommy Kirk, and many beautiful women. The high quality DVD also includes an '88 audio interview, a 1950 episode of the Escape! radio show, and a photo gallery. See ad for ordering.

HAMMER STARLETS

THE ASYLUM (Pathfinder, 00) D/S John Stewart, P Carol Lemon

Sad eyed Jenny (Steffanie Pitt), who has visions, nightmares and flashbacks about murder and suicide, returns to her father's long closed mental hospital where she grew up to try and find out how her mother died. Various characters who drop by or live there are killed and others turn out to have been guinea pigs for her father's experiments with "psychotronic drugs." The Asylum is lit by blue lights and has long curved corridors (good for chase scenes). A scarred priest lines up bodies in church pews. Isabel (Ingrid Pitt) is a fake medium living in a room of lit candles and Neville (Robin Askwith) is a wasted junkie. Parts are effective and it's interesting to see the Polish born former Hammer starlet Pitt and her unglamorous real life daughter, but it's slow moving and parts are senseless and silly. With Patrick Mower (stern shrink father), Nick Waring (blonde friend), and Chloe Annett (sister). The tape is letterboxed. Extras include stills and bios.



FLESH FOR THE BEAST

FLESH FOR THE BEAST (Media Blasters, 03) D/S Terry M. West, P Carl Morano

A paranormal crew of six arrive at a crumbling old mansion where they encounter scary ghost zombies and three young women who taunt, tease, and beg their victims for sex before becoming killer cannibals (with now common BUFFY... style demon faces). The main attractions are gallons of blood, the gut ripping, eating (and puking) and the pigtailed underage look Cassandra (Esmeralda "Ruby" De La Roca) who is naked in the longest standout sex scene. The Euro Pauline (Carol Hoermann) is raped on a bathroom sink. A flashback features the occultist killer (Aldo Smanbrell from many Italian westerns) who built the mansion and a gypsy fortune teller (Caroline Munro). With Jane Scarlett (from Newark, Ohio) as the blonde who has psychic visions (and also gets naked), Sergio Jones as the sinister new owner, Barbara Joyce as the other succubi, and Clarke Beasley Jr. as the muscular, bald black group leader who (surprise!) dies first. The noisy discordant music by guitarist Buckethead is very effective and the cinematography and fast editing work is top notch. The guest stars (both also in THE GOLDEN VOYAGE OF SINBAD) are interviewed as part of the letterboxed DVD extras. West directed Seduction Cinema sex movies. This was made in Yonkers, NY. See feverdreams.com

SEQUELS

PIRANHA II, THE SPAWNING (Embassy, 81) D James Cameron, S H. A. Milton, P Chako Van Leeuwen, Jeff Schectman

Divers takes their clothes off for sex but are killed by killer fish (the result of

secret Army experiments). In (an ALIEN inspired) chest burst scene, a fish jumps out of a corpse and kills a black lady morgue nurse. Ann (Tricia O'Neil), a diving instructor at a hotel on a tropical island, loses a clients and her tough boat police ex husband Steve (Lance Henriksen) rushes to try and rescue their son Chris (Ricky Paul Goldin). The (JAWS character) hotel manager (Ted Richert) who refuses to jeopardize his profits hypes up tourists anxious to watch the annual spawning ritual. They chant "We want fish!" as the flying killers attack. The leads are good and except for some visible wires, the attack scenes are scary. Horny older women provide most of the comedy relief and blacks (some uncredited) have the goriest death scenes. Newer release versions include some cut scenes of nudity and restore the darkened waterfall sex scene with Chris and the cute young Allison (Leslie Graves). With Steve Marachuk, as the New Yorker Ann has an affair with, Ancile Gloudon as a black fisherman who uses dynamite, and Penthouse Pet Connie Lynn Hadden. Egyptian exec producer Ovidio G. Assonitos who had directed TENTACLES (77), was an uncredited co-director. It was made in Jamaica. Van Leeuwen also produced the '78 and '95 PIRANHA movies. Cameron later hired Henriksen several times and put O'Neil in a bit part in TITANIC. Graves died from AIDS.

(WES CRAVEN PRESENTS) DRACULA II - THE ASCENSION (Dimension, 03) D/S Patrick Lussier, P/S Joel Soisson, P W. K. Border

Elizabeth (Diane Neal), a young med student and her assistant Luke (Jason London 10 years after DAZED AND CONFUSED) perform an autopsy on a burned body that was crucified on a cross. He turns out to be Vlad the blonde count (Stephen Billington), so they chain him up and try to control him and gain eternal life. A long haired vampire hunter priest (Jason Scott Lee) with a scythe is infected so he whips himself. He tries to kill the vampire and a professor (Craig Sheffer) in a wheelchair tries to cure him. A silly new Vampire rule is that the Count, counts (a nod to SESAME ST?). Victims include big chested blonde '01 Playmate Of The Year Brande Roderick, John Light as a Brit who has his face bit off, and Khary Payton as the token black guy who is decapitated (as in most Lussier movies). Also with a burning woman and a crucifixion flashback. Evil wins again. The cast includes Roy Schieder (blind priest), Jenifer Kroll, and Rutger Hauer in bit part teaser for DRACULA III: THE LEGACY. They were made back to back in Romania, which made them much cheaper than DRACULA 2000 (PV #36) from Canada. The Weinstein brothers and their Disney offshoot are now clearly copying Charles Band's Full Moon!

SCARY MOVIE 3 (Dimension, 03) D David Zucker, S Craig Mazin, Pat Proft, P Robert K. Weiss

This comedy sequel (from Disney) does a good job (with top rate FX) of spoofing hits including THE (toilet) RING, SIGNS (with Charlie Sheen as Mel Gibson), 8 MILE, THE MATRIX, and SIXTH SENSE. The aliens vs. THE HULK ending (a DVD extra) is especially impressive, I loved the TV news teleprompter gag (with Jeremy Piven), and was surprised by the Chincoteague reference. It pretty much destroys any meaning that the PG-13 rating once had with all the fart, puke, piss, shit, and silicone tit gags, and pushes new limits with animal fuck scenes and non stop racism. SCARY MOVIE 2 (PV #37) (by Keenan Ivory Wayans) was gross and idiotic but blacks were the main characters. This stars series regular Anna Ferris as a blonde D.C. TV newscaster and Simon Rex (a former gay porn star!) as a white rapper - who pukes on a black guy (Anthony Anderson). The sassy black best friend (Regina Hall) character pisses herself and her dead body is later thrown all over the place during her wake. Other gags concern the KKK and Michael Jackson. I wonder what blacks lured in to see this by Queen Latifah, Eddie Griffin, Macy Gray, and the various rap stars thought. The (old) president (Leslie Nielsen, who made me nostalgic for AIRPLANE!) attacks cripples and dwarves. The psychic little boy (Drew Mikuska) is thrown,

hit, smashed, run over, and is a victim of a pedophile Catholic priest (Darrell Hammond). Pretty hilarious, right? Pamela Anderson (are her fake breasts really that huge?) plugs her porn tape and there's a Coors production number. Also with Simon Cowell, Timothy Stack, William Forsythe, Camryn Manheim, Jenny McCarthy, and Denise Richards. The creators laugh at their private jokes during the group commentary. Zucker is a pro Israel former Hollywood Democrat. He recently appeared on TV talk shows bragging about directing anti Kerry ads. Don't miss his SCARY MOVIE 4!

CHRISTOPHER JONES

CHUBASCO (VSOM, 68) D/S Allan H. Miner

Jones channels the spirit and look of James Dean as Anton Rosi aka Chubasco a "beach Bum" who is arrested for battery (it was self defense) and possession (it was planted on him) after fighting off bikers at a beach party. A sympathetic judge (Ed Binns), a friend of his late fisherman father, orders the rebel ("I don't give a damn about anything!") to work on Portuguese tuna clipper boats. Chubasco is teased by fishermen who try to cut off his "long" hair but is soon valued for his ability to spot schools of tuna from up in the crows nest. He switches boats several times, working for the earthy loudly laughing Laurindo (Simon Oakland with dark face makeup), the old Benito (Joe DeSantis), and finally (unknowingly) for Sebastian (Richard Egan), the angry father of Bernadine aka Bunny (Susan Strasberg who was 30 at the time), the woman he had been forbidden to see. She and Chubasco had just been married at the Caribbean island port town whore house of friendly Madam Angela (Ann Sothorn). Much

time is spent on scenes of ships on the ocean and the details of catching fish (explosives are used). Also with Audrey Totter as his old world grandma, Preston Foster as the fleet owner, Norman Alden, and Peter Whitney. The Panavision Warner/7Arts drama was shot around San Diego. William Conrad was executive producer. Jones' first role was on THE LEGEND OF JESSIE JAMES TV show (65), also directed by Miner.

THREE IN THE ATTIC (Orion, 68) P/D Richard Wilson, S Stephen Yafa

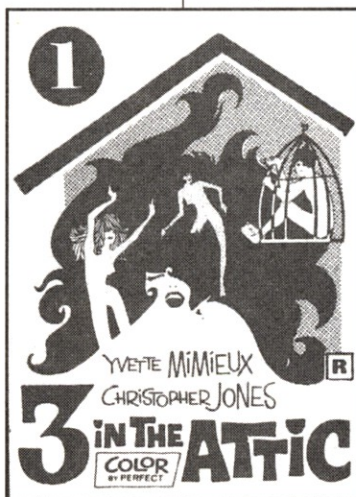
Paxton Quigley (Jones, who narrates) is a college student who rides a Yamaha. He has a great relationship with his new rich blonde girlfriend Toby (Yvette Mimieux) and spends time in her family summer home in the woods. The jive talking black Eulice (Judy Pace) talks him into posing naked for her and they have an affair in a motel. She complains about black militants and "white Negroes"

and he jokingly calls her a "bigoted Negress" and says "Oh Dem Watermelons." She turns out to be a dedicated elementary school teacher who speaks perfect English. Jan (Maggie Thrett) asks "is it possible for a woman to be Jewish and psychedelic at the same time?," turns him on with pot brownies and paints flowers on him (at the same hotel). Jake (John Beck) encourages Paxton to continue his adventures with the three contrasting beauties. Jones acts happy, confused, coy, goofy (inside a laundromat dryer) and sings. The unlikely (and off screen) ending (the women keep him as a sexual prisoner until he has to be hospitalized) helped make this a hit and Pace returned for the in name only sequel UP IN THE CELLAR (70). "Hip" visuals include freeze frames and a silent comedy clip. THREE... is set in Provincetown, VT, but was filmed in Chapel Hill, NC. With Richard Derr and Eve McVeogh as Toby's parents. The Sidewalk soundtrack LP songs are by Clyde Stuart of Chad and Jeremy. AIP's WILD IN THE STREETS with Jones was another hit from the same year. The tape also has an Avco Embassy logo.

HAMMER

VENGEANCE OF SHE (Anchor Bay, 68) D Cliff Owen, S Peter O'Donnel, P Aida Young

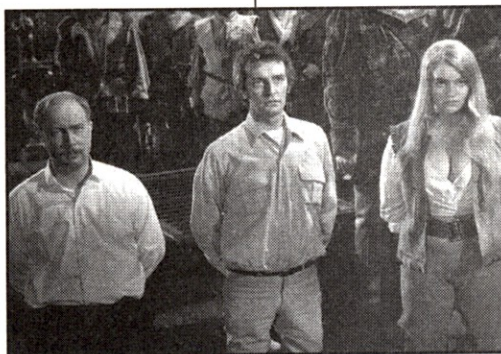
In Monte Carlo, after a rape attempt, blonde Carol (Olinka Berova) "from



Scandinavia" swims to a yacht filled with unhappy rich drunks. She has flashbacks of the Gods and a freakout nightmare and yells "Turn Back!" Phillip (Edward Judd) "head shrinker" of the asshole ship owner George (Colin Blakely) tries to help her. In North Africa Kassim (Andre Morrell) explains that she has been hypnotized by the evil high priest Men-Hari (Derek Godfrey) of Kuma who wants to gain immortality. She is to be passed off as the reincarnation of Ayesha and enter the eternal flame with Killikrates (John Richardson, returning from SHE - 65). Za-Tor (Noel Willman from KISS OF THE VAMPIRE - 63) helps Phillip escape. Meanwhile the albino look Seer (Gerald Lawson) and his bald monks are trying to save the world since "Mankind is poised to destroy itself!" With George Sewell (ship captain), Jill Medford (George's wife), Daniele Noel (Sharma), and Arab slavers. The Seven Arts/Hammer sequel was shot in Spain. Screenwriter O'Donnel wrote the Modesty Blaise series. Czech beauty Berova (Schoberova) had been in the art house hit LEMONADE JOE (67). She's very sexy in wet see through underwear and in an open gown and is probably more beautiful than SHE star Ursula Andress. This was made in Spain.

THE LOST CONTINENT (Anchor Bay, 68) P/D Michael Carreras, D Leslie Norman, S Michael Nash

Cap. Lanson (HANDS OF A RIPPER star Eric Porter) who is illegally transporting tons of explosives on a cargo ship ignores hurricane warnings on the way from Africa to S. America. His passengers are all fleeing from the law and his crew members mutiny. After a near romance with Hilda (Hildegard Knef) and more soap opera moments the ship is attacked by giant tentacles and a shark then is lost in a thick fog. They encounter giant crabs and a small time warp group of hooded inquisitors and Spanish Conquistadors holding ceremonies on an old ship. Captive followers including the sexy Sarah (Dana Gillespie, who later recorded for David Bowie's Mainman) walk on the water with big shoes and shoulder balloons. Lanson asks "what kind a circus is this!?" There's a Grand Inquisitor (Eddie Powell) and a teenage El Diablo (Darryl Read). With Suzanna Leigh as the blonde nympho Unity who hates her Dr. father (Nigel Stock), Tony Beckley (alki piano player), Benito Carruthers (creepy agent), Neill McCallum (I'st mate) and Michael Ripper and Victor Madden (crew members). The odd Hammer 7 Arts release was based on a Dennis Wheatley novel. The soundtrack features weird electric organ sounds. The tape is letterboxed and restored to the full 97 mins.



THE LOST CONTINENT

SHORTS

DOGVILLE COMEDIES - P/D/S voices Zion Meyers, P/D Jules White

At least nine of these short spoofs of popular features were released by MGM from '30 to '33. These three were shown on TCM and sent in by a PV reader. Dogs of all types and sizes wear clothes, walk upright, and talk with human voices (crudely) dubbed over their barks. Fake dog arms are used when they have to pick up things. Pete Smith, who also starred in his own shorts, narrates. In THE BIG DOG HOUSE (30) an evil department store owner wants a female employee, so frames her book keeper boyfriend for murder. A food riot in prison is followed by the hero being led to the chair and a last minute car race to save him. Dogs driving cars is always funny but I'm not sure about electrocuting them. SO QUIET ON THE WESTERN FRONT (31) has students volunteering to fight in the trenches of The World War. Some are scared or go "nuts," but German soldiers are tricked by strings of wieners and are stopped with flea grenades. A dog as a man in drag nurse/spy is about to be executed by a scary looking officer. TRADER HOUND (31) is by far the strangest and most elaborate and shows that Hollywood would do anything to ridicule blacks. Dogs with Afro wigs play black native bearers whose eyes glow in the dark and bone through the nose cannibals who put explorers in a pot and worship a "beautiful" white

dog/woman captive. The chief sounds like an Amos N Andy character thanks to the voice of Billy Bletcher, who was Gorzo in CITY OF LOST MEN (PV #35). Men in costumes play a gorilla, a lion and an awkward giraffe, the hippo is a prop, the monkey and gator are real, and laughing hyenas, and wild dogs are played by dogs. Childhood friends and business partners Myers and White (Weiss) graduated from dogs to Stooges when they created the comedy shorts department at Columbia.

GOLLIWOG'S CAKE WALK (Ghostlimb, 02) D/star Christopher Frieri

A suicidal guy (Frieri) rides his bike around NYC, returns to his childhood home and we see some horror and family home movie scenes. He then photographs various topless or naked women in his apt. One is black, one (Jaiko Suzuki) is Asian and there's some mild S+M. The aprox one hour b/w feature has excellent cinematography and soundtrack music (also avialable on a CD). The Church Keys rock out in a lounge and The Mistorosos are heard. The tape includes shorts. In REVENGE OF THE STRANGER (00) a guy walks around the Reeperbaun, in Hollywood, and in drag, there's startling footage of a Nazi Zeppelin over NYC, a chimp, and some great looking nude women. THE TRAV-ELogue (01) is fast motion color shots of various cities and locations around the world and a woman changing her bra. We've been reviewing Frieri's films since THE ORBITONS (90). He recently finished a script with Abel Ferrara. See ad for ordering info.

TRAILER TRASH (chuckylouavclub)

The 60 trailers on this DVD comp range from obscure childrens movies to grungy adults only ones along with big studio flops and exploitation legends. The two best overall trailers are for ZABRISKE POINT (edited to Pink Floyd music) and EXORCIST II (much better than the movie). My other faves include THE SADIST (with an Arch Hall intro), SWEET SUGAR (lots of nudity), BLESS THE BEASTS AND CHILDREN (a long haired Billy Mummy debates a fake NRA rep), REAL LIFE (Albert Brooks demonstrates fake 3-D), STUNT ROCK (like SPINAL TAP meets

extreme sports), LOLA (reviewed here as BEYOND EROTICA), KISS THE GIRLS AND MAKE THEM DIE (action climax on top of the giant Rio Jesus), THE CANDY SNATCHERS, VODOO HEARTBEAT, MUSICAL MUTINY, DOLEMITE, THE DIARY OF KNOCKERS McALLA, and several Sonny Chiba movies. The one for THE BODYGUARD includes the very irritating chant "Vive Chiba..." ALL THIS AND WWII uses a cover of The Beatles "Here Comes The Sun King" over Pearl Harbor attack footage. Also with some snack bar and local ad spots. \$19.99 to Trailer Trash, 1810 Jefferson #3, Kansas City, MO 64108 or see chuckylouavclub.com

EROTIC?

THE WITCHES OF SAPPHO SALON (Seduction, 01) D Tony Marsiglia, S Bruce G. Hallenbeck, P Michael Beckerman

Trinity (Brigitte Eve) is an ageless vampire who owns a hair salon where clients are lured into lesbian sex. The naked Trinity smears blood all over herself as her naked assistant Brigitte (Elina Bellbrook) licks blood from a naked sacrificial victims breasts. Trinity and new naked client Janet (Elizabeth Grace) fondle themselves in front of mirrors. Janet's musclebound boyfriend has gay and castration nightmares. Alex (J. C. Clifford) is the gay hairdresser. This was filmed in a real salon. I wonder how unsuspecting actual lady clients would feel if they saw it? The DVD includes making of scenes and THE WITCHING (see 90s).

DR. JEKYLL AND MISTRESS HYDE (Seduction, 02) D Tony Marsiglia, S Bruce G. Hallenbeck, P Michael Beckerman

Sex therapist Dr. Stevenson (Julian Wells) injects a drug into pitiful patient Dawn (Misty Mundae). In a repeated scene (copied from THE DEVIL IN MISS

JONES) the patient ends up jerking off while wearing a straight jacket in a padded cell. The doc has visions of her then, after injecting herself, thrashes around masturbating on the floor too. Ingrid (Andrea Davis with long blonde hair and extra large nipples) and a maid (Ruby Larocca with a pierced mouth) also get in on the naked lesbian action. The artier than usual feature has naked females fighting and crying. Three of them tie up the docs decadent (gay looking) husband (Boz Tennyson) and make him watch. A second disc is a CD of the soundtrack (classical and female voice pop themes) but I can't imagine why anyone would want to hear it again.

SIN SISTERS (Seduction, 03) D/S Tony Marsiglia, P Michael Beckerman

This lesbian DVD stars the actual Mundae sisters. Cynthia (Misty) is a shameless loud exhibitionist who guzzles booze and mocks her plainer looking older sister Morgana (Chelsea) as a "pathetic, weak loser!" Morgana videotapes Cynthia masturbating in the shower. A school rival (Andrea Davis) is killed so the sisters (dressed in schoolgirl uniforms) hide out in a house where Juli (Julian Wells), who masturbates, pulls a gun on them for the incest or not? (not) scene. Much time is spent with the sisters reading a long alphabetical list of names for breasts. A doc. features Chelsea in her earlier Factory 2000 S+M roles and there's a booklet.

FAR EAST

BIG COMMOTION (The Video Beat!, 68) D Kunihiko Yamamoto, P Ichiro Sato

(NIPPON OYAFUKO JIDAI) The Spiders was a pop group with five musicians and two lead singers. The comic relief one (Masaaki Sakai) crosses his eyes before lapsing into frequent fantasy scenes, much like the ones in Cliff Richard movies. Settings include an operating room, a WWI foxhole, the old West, and a soccer game. He also does a Chaplin imitation and freaks out, acts insane and runs away after being dosed with LSD. He and the romantic lead (Jun Inoue) who live together and sleep in twin beds, both fall for a girl (Yuniko Hoshi from MOTHRA and GHIDRAH) who nearly dies after a car crash with the band. The best (psychedelic go-go) number features dancing bikini girls with body paint. Beatle references abound but the band looks like The Dave Clark Five for one song and like Eskimos for another. The final orchestrated ballad is performed on a stage with giant lips. Did the Rolling Stones see this?! The Spiders opened for The Ventures and The Animals at home, toured Europe and appeared on READY STEADY GO! Sakai is still a TV comedy star. The un-translated tape is letterboxed and includes the trailer. THE TIGERS (PV #39) was another Japanese beat group movie from the same year.

COLOR ME DEAD (JFTHI!, 69) P/D Eddie Davis, S Russell Rouse, Clarence Greene

(D.O.A. II) This remake of D.O.A. (49), which was based on the German DER MANN, DERR SEINEN MORDER SUCHT (31), uses a variation of the American script with different locations. Frank Bigelow (Tom Tyron), a small town accountant, leaves his secretary girlfriend Paula (Carolyn Jones) behind for a vacation at a resort hotel with girls in bikinis. He gets sick after a night at the Pink Panther strip club and is told that he has "a week at most to live." Seems like he knows too much about a stolen bar of uranium and has been poisoned. Frank, who has flashbacks, angrily questions people in Sydney and is chased and shot at. Locations include a circular restaurant, a cruise ship and a big shopping mall. Villains include the slick gangster Taylor (Rick Jason), his gunman Chester (Sandy Harbutt), his model Marla (Patricia Connolly), and Hallyday (Tony Ward). Also with blonde Penny Sugg and Suzy Kendall as a drunk and flirty married woman. The colors everywhere are bold and bright like on the 60s version of DRAGNET. The soundtrack features flute and some guitar. Commonwealth United released the Australian feature (a rarity at the

time). Tyler soon retired from acting to write novels and Jones returned to TV movies. Both later died from cancer. Jason, a star of COMBAT, also directed by Taylor, killed himself.

THE ISLE (First Run, 00) D/S Kim Ki-Duk, P Eun Lee

Hee-Jin (Jung Suh) is a beautiful silent young South Korean woman who rents floating fishing cottages and brings coffee and provisions to vacationing male clients. She and some underage looking hookers with an angry pimp, also sell their bodies to them. Attempts are made to have some kind of relationship with the suicidal Hyun Shik (Yoonsuk Kim), who has nightmares of sex and murder. Review quotes say "beautiful," "gorgeous," and "haunting," all true I guess, but misleading. First Run labels it erotic. In Korea this summer we drove by picturesque lakes with boat houses that might have been where this was filmed. On an otherwise sunny adventurous day we were both forced to recall the self mutilation, rape and torture in THE ISLE. I continued to remember it when eating sushi, seeing fish hooks, and being around young females with little or no job opportunities. To me it's a pretentious symbolic life sucks movie, perfect for NYC art house intellectuals. The controversial (in Korea) director was a Marine who studied to be a priest. His latest is BAD GUY (02).

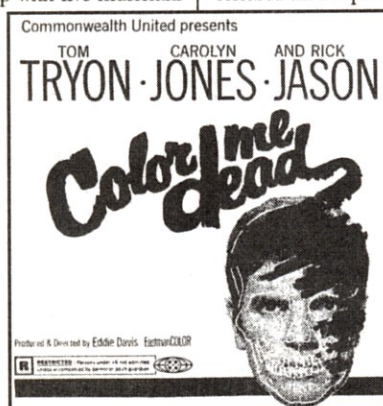
SEX DOCS.

RED, WHITE, AND BLUE (SW, 71) D/D/S/cine./edit Ferd and Beverly Sebastian, P/star David F. Friedman

This X rated documentary opens with actual footage of the 18 man Congressional Commission On Obscenity and Pornography. Created in '67, they released their report in '70, which led to the decriminalization of porn (when Nixon was president!). Friedman is seen testifying and on the jungle set of his TRADER HORNEE (PV #24). Producer Joseph Strick (TROPIC OF CANCER) defends sex in movies and Grove Press owner Barney Rossett discusses censored books. We see French postcards, explicit sex magazines, Evergreen issues, an X rated art gallery, and nude dance clubs. There are dubious man on the street interviews, Diane Rigg, said to be a Playboy Playmate (she wasn't) poses (in underwear), and "Mr X" talks about his lucrative mail order porn business. Women (including Uschi) strip for a (staged) mass audition and a lesbian scene and an orgy are filmed on a set. Clips are from I AM CURIOUS YELLOW, QUIET DAYS IN CLICHY, and MARITAL FULFILLMENT. The payoff part (brief hardcore footage) is when a young guy named Nicholas Cage (!) does porn scenes with his two wives. We're told that the porno business is based 75% in L.A. and generates \$500 million annually. It's still based in "Sodom by the sea," now generates billions (much for huge famous corporations) and makes the material here seem innocent and tame. As the narrator warns, "Where California is today, the rest of America will soon be." The print is jumpy but the tape includes trailers for other sex docs. including CHANGES (71) with Al Goldstein. Now on DVD from the Sebastian's own Panorama Films.

PORNOGRAPHY IN NEW YORK (Alpha Blue, 74) D Beau Buchanan, P Leonard Kirtman

This just over one hour porn movie posing as a doc. is introduced by the "Manhattan D.A." Various people are interviewed (some in Times Sq.) by "reporters" as set ups to hard X scenes (including lesbian and gay sex). Much time is used up by long "trailers" for Kirtman's earlier PORNOGRAPHY IN HOLLYWOOD (PV #29) and the made up comic feature I Wish I Was In Dixie (!), set in a Confederate whorehouse. It all ends with sex in a store window. Also with body painting, plaster casting, and some mild S+M. A rock combo featuring fuzz guitar provides the soundtrack. Buchanan's porn career ended with the supposedly expensive CAPTAIN LUST (77), but Kirtman, who had produced CURSE OF THE HEADLESS HORSEMAN (PV #31), became prolific porn director Leon Gucci. The print is faded to near b/w.



GOIN' HOME

THE WINDSPLITTER (SW, 71) D/S J. D. Feigelson, P David L. Ford

After starring in a popular Hollywood movie, Bobby Jo Smith (Jim McMullan) returns home to Columbus, Texas after 10 years. A parade is held in his honor and kids line up for autographs, but the adults are shocked at his motorcycle and hippie look even though he's an anti drug nice guy with hair that would only be considered long by mid 60s standards. His drugstore clerk father (Jim Siedow) grumbles "This ain't Hollywood!" and "You're a freak boy!", and tells him to leave. Rev. Buford (Paul Lambert), who easily manipulates the town leaders, is horrified that his daughter Jenny (Joyce Taylor) decides that she's still in love with Bobby Jo. He preaches "His kind corrupts and befouls this country!" and "I am fighting God's war!" The three Wilson brothers call him a girl, harass and beat him, kill his dog and worse. His mother (Chris Wilson) understands the situation so well that she practically quotes Jack Nicholson in EASY RIDER. The actors in the GP rated movie are top notch, especially Lambert. The leads all had TV and or stage experience and Taylor was one of the THIRTEEN FRIGHTENED GIRLS (63). Al Capps sounds like Glen Campbell singing an orchestrated song and the soundtrack also includes one good instrumental featuring distorted guitar. The short bully brother is played by Tobe Hooper, who made EGGSHELLS (71), his first feature, around the same time. Assistant director Sallye Richardson and grip Kim Henkel worked on both movies, then TEXAS CHAINSAW... also with Siedow.

WALKING TALL (Rhino, 73) D Phil Karlson, S Steven Downing, P/S Mort Briskin

This Cinerama release is long (125 minutes) for a rural drive in hit but remains an emotional over the top classic. It's brutal and violent but shows how easily corruption spreads. Nam vet Buford Puser (Joe Don Baker) quits life on the road as a wrestler to settle back home in Tennessee with his wife Pauline (Elizabeth Hartman) and kids. He reluctantly goes with his old friend Lutie (Ed Call) to the Lucky Spot roadside club (with hookers in trailers) but objects to the fixed gambling. After an incredible brawl, Lutie is dead and bloody sliced up Buford barely recovers. After Buford has to stand trial in a body cast, the sheriff (Gene Evans) tries to run him off the road but goes up in flames himself. Buford manages to become elected sheriff and tries against all odds to clean up the county with help from faithful deputies Grady (Bruce Glover) and Obra (Felton Perry). Nothing is cleaned up for the audience. A naked hooker (Lynn Borden) is whipped until she's bloody. Bootleggers sell bad moonshine to blacks resulting in a morgue with "ten dead niggers" and Buford's father (Noah Beery Jr.) casually says of Obra, "I've known him since he was a pickaninny." Buford uses a big stick (not a baseball bat as most reviews say) to whomp bad guys but only starts to triumph after his wife OKs his use of guns. In real life Puser was murdered (in a car crash) shortly after his story was filmed. So much for happy endings and raging against the machine. With Brenda Bennet (helpful hooker), Rosemary Murphy (tough red haired club owner Callie), Douglas Fowley (corrupt judge), Richard X. Slattery (racist thug), Sam Laws (moonshiner), Logan Ramsey (Nashville political boss), Laureen Tuttle (Buford's mom), Kenneth Tobey, John Brascia, Arch Johnson, and little Leif Garrett. Johnny Mathis sings the theme song. The actors and Karlson, who had directed the similar themed KANSAS CITY CONFIDENTIAL (52), did a great job, but microphones are visible. AIP released two sequels (both with Glover - PV #20, 21), there was a brief TV series, and the Rock remake.



WALKING TALL

50s

FOREVER 50s (VCI, 03)

This DVD box compiles Universal newsreels from the 50s. Universal was the last American company to make the weekly shorts (in 67) but newsreels had

been a major attraction in theaters since before sound and they are where people got visual news before TV. Network TV news shows were still only 15 minutes (!) long until the mid-60s. The nuclear arms race overshadowed EVERYTHING during the 50s and the threat of Communism was close behind. Early 50s reels are especially grim with frequent bomb tests, fallout shelters, The Korean War, "Red violence" (strikes) in America, riots in Berlin and Koji Island, and the continued occupation of Japan and Austria. In '50 Truman says he is "considering using the A-Bomb in Korea." In '54, the narrator (Ed Herlihy) says, "Humanity stands at a grim crossroad" as we see an H-bomb test superimposed over the skyline of Manhattan (!) "for dramatic effect." The building tensions in the Mideast and Viet Nam are also covered. In '56 kids in Paris are seen getting Mohawk haircuts. In '59, we see Castro coming to power and The Dalai Lama going into exile. Some things never seem to change. Other major recurring themes are the latest military hardware, the space race, our WWII hero president Ike, natural disasters, the Vatican, the British royals, sports, fashion, and beauty contests, and there's always comic filler. Jumping frog contests and the running of the bulls are shown several times but a chimp taking a bath is the low point. It's interesting to see VP Nixon in Ghana and Venezuela and revealing to see how much time was spent on civil rights (NONE) and rock and roll (ONE segment on "rockabilly" in Japan). Michael Todd's plane crash was news but not Buddy Holly's. Movies covered are mostly from (surprise!) Universal starring celebs like Mamie Van Doren and Bonzo the Chimp. John Wayne is seen in costume for THE CONQUERER. Doomed celebs include Marilyn and Grace Kelly. The narration is not exactly "fair and balanced" and sometimes has a mocking comic tone. The Extras (not from Universal) include the shorts LITTLE SMOKEY (53) about how Smokey Bear survived a fire in New Mexico then was sent to the D.C. zoo and a life of fame, starring a smiling Hopalong Cassidy, FABULOUS FASHIONS (53) shot in color in Arizona, RED NIGHTMARE (PV #40) and two others. (see below) plus 17 trailers. They include THE MAN WITH THE GOLDEN ARM (with Otto Preminger being interviewed), THE FLYING LEATHERNECKS (Wayne), CATTLE QUEEN OF MONTANA (Reagan), HOLD THAT HYPNOTIST (Huntz Hall), The 3-D FRENCH LINE (Jane Russell), GO FOR BROKE (about Japanese American soldiers in WWII), GOD'S LITTLE ACRE, SLIGHTLY SCARLET, and three great ones for William Castle gimmick horror movies. The three disc box set runs a total of 8 hours.

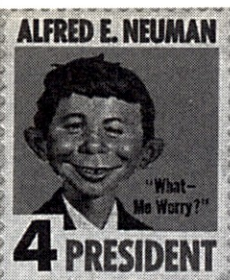
YOU BEAT THE A BOMB (VCI, 50)

This RKO short is in bad shape but it's fucking amazing! We see how local "meter men" will measure radiation after attacks to let us know when the air is safe. After a nuke blast, members of a typical family close windows and doors then calmly go to the safety of their basement. George Romero had to have had this scene in mind when he made NIGHT OF THE LIVING DEAD. The reassuring know-it- all dad who was exposed to radiation outside scrubs himself with soap over and over. Others survive by using simple duck and cover methods and a kid named Buddy who was playing baseball near the blast is simply told to lie down and rest. He'll be fine. Nobody will die or suffer. Just be prepared! At the end we're told that the H-Bomb poses no more or different threats. It's just bigger that's all. Also available on ATOMIC SCARE FILMS (SW).

AMERICA FOR ME! (VCI, 52) D Albert Kelly, S Leo S. Rosencrans

Four Greyhound bus passengers relate flashbacks of their travels around North America. Excellent Technicolor footage shows Indian ceremonies in Gallup, New Mexico, Mardi Gras, The Florida Keys, The Alamo and other national wonders and tourist spots. Greyhound riding leads to romance and marriage as a teacher (Ellen Drew) finally takes off her glasses, lets her hair down and falls for the charming cowboy Tex (John Archer). With blonde Meg Randall (from MA AND PA KETTLE movies) as her spunky Southern friend, Robert Nichol, and Sam McDaniel as a black porter. Kelly also directed the grindhouse hit STREET CORNER (48).

PV



Fanzines

AFTER FX (#11) is a 4 pg. publication with some reviews. Editor James D. Harvey at 371 Crossfield Rd., King of Prussia, PA 19406, says #3 will be bigger.

ASIAN CULT CINEMA (#44, \$6) is a special Thai Cinema issue with an overview by Art Black and articles on KILLER TATTOO, TEARS OF THE BLACK TIGER, BODY JUMPER, and other recent titles. It's a 64 pg. digest with color sections.

CELEBRITY SLEUTH (#34) This First Time (#5) issue includes revealing early photos of Sophia Coppola, Famke Janssen, Uma Thurman, various super models, and international silicone ladies of porn along with quotes and stats. After years of publication CS started with issue #1 all over again.

COOL AND STRANGE MUSIC (#28, \$4.95) features the real Josie And The Pussycats (including Patrice Holloway and Cheryl Ladd), National Lampoon LPs, Rudy Ray Moore interviewed by John Battles, and Patti Page. My fave part of the 64 pg. issue is the look at the recording career of Elsa Lanchester, but the look at NYC record stores should have been titled Midnight Records and a few stores in the East Village. Myke O'Clock is the new editor. 1101 Colby Ave, Everett, WA, 98201.

FANTASY NEWS (#102, \$3) is a 12 pg. xerox review zine featuring Sherlock Holmes, Orson Welles, SON OF FRANKENSTEIN, and DR. CYCLOPS. Editor Harry Wasserman is at 7611 N. Regent Rd., Milwaukee, WI 53217.

THE HUNGOVER GOURMET (#8, \$2) is a 32 pg. digest with Philadelphia City Center Theaters, Dining In Nashville, and various other endangered diners, restaurants and stadiums. Editor Don Taylor is at Box 5531 Lutherville, MD 21094.

LIQUID CHEESE (#14, \$1) includes bootleg DVDs, '80s porn star Amber Lynn, and movie and music reviews. It's 14 xerox pgs. from editor Dave Kosanke at 8123 Margaret Lane, Franklin, WI 53132.

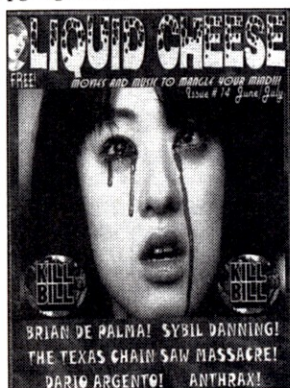
LITTLE SHOPPE OF HORRORS (#16, \$7.95) This 100 pg. issue is an expanded update of the out of print #8 centering on the Hammer lesbian vampire movies with more and better illos. The letters and the many reviews of Hammer related releases are all new. Long time editor Richard Klemenson is at 3213 48th Pl., Des Moines, Iowa, 50310.

MY FAT IRISH ASS! (# - 5, \$2) is a 38 pg Xerox zine with lots of daily Dennis The Menace and Family Circus comic strips altered to have the kids swearing and smoking drugs, and movie, music, and zine reviews. Box 65391, Wash. DC, 20035.

PHANTOM OF THE MOVIES VIDEOSCOPE (# 51, \$5.95) features interviews with Dick Miller, Bruce Campbell, and director Patty Jenkins (MONSTER) and many reviews. Box 216 Ocean Grove, NJ 07756.

ROCKTOBER (#38, \$4) is a special 112 pg. TV Rock N Roll issue full of

rare, great, and just plain weird rockers on television performances, guest spots, and interviews (a book is planned). Also: an excellent detailed guide to all known VHI BEHIND THE MUSIC episodes (great idea), Chicago all girl band The Daughters Of Eve, The Ides Of March on UPBEAT, THE GOODIES (from England), lots of reviews and comics. Write editor Jake Austin at 1507 E. 53rd St., Chic, Ill 60615.



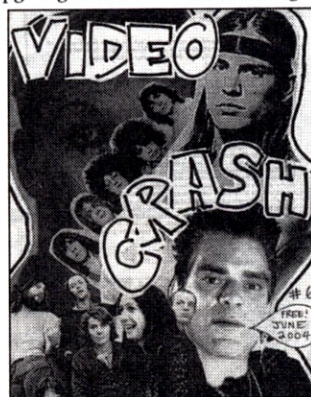
SCARLET STREET (#50, \$7.95) is an anniversary issue including Horror Hags (Pt 2), interviews with Julie Harris and Debbie Reynolds, The Charlie Chan "ban," and all the usual features and reviews. The WHAT'S THE MATTER WITH HELEN cover photo is the same one as on #11 but in color.

SHOCK CINEMA (#34) includes interviews with Rosanne Katon, Michael Pare, Ted Raimi, Brad Dourif, and Bob Clark and many reviews. Steven Pulchalski is at Box 518, Peter Stuy. St., NYC, 10009.

UTTER TRASH (#2, \$2) is 30 pgs. of interviews with the director and star of KILLER NERD, members of Guitar Wolf, Dungeon Masters, Coffin Lids and other bands and a quote from John Morton ("Get Out Of Town"). Editor Bob Ignizio is at Box 200496, Cleveland, Ohio 44120.

VIDEO CRASH (#6, \$7.95) is 18 xerox pgs. featuring a nice interview with the late Robert Quine, and movies about Dee Dee Ramone, Arnon Duul, and the MCS. Editor Blake is at 606 Austin, TX, 78704.

VIDEO WATCHDOG (#111, \$7.95) features Universal horror on DVD, the recutting of MURDERS OF THE RUE MORGUE, and DICK TRACY movies. The 84 pg. digest is now part color.



FOREIGN

BP (#27, \$5) features news of the HBO Bettie Page movie, MUCHA LUCHA!, frame blow ups of the Paris Hilton sex tape, naked women, and lots of wrestling and porn. I liked the Rasslin' Comics feature complete with covers of Porky Pig, Mad and Cracked. With some color pages and some hard core illos. Editor Dann Lennard is at Box A1412, Sydney, NSW, 1235, Australia.

THE DARK SIDE (#110, 3.75£) features the FRIDAY THE 13TH movies, Italian zombie movies, the French SWITCHBLADE ROMANCE, the usual film festivals, and reviews. See darksidemagazine.com.

KONFLICT IN THE KINO (#12) is 8 pgs. with interviews with the tattooed son of Jim and Tammy Faye Bakker, the Finnish band Vikate, HOT DOG MAN, 70s docu dramas, and reviews. Dion Conflict is at Box 81008, 45 Harbour Sq., Tononto, ON, M5J 2V3, Canada.

UNCUT (#16, \$12) is back with more detailed reviews of sex and blood filled movies illustrated with excellent uncensored frame blow ups (some in color) plus Mondo movies and interviews with Long Island director Nathan Schiff and the late Gordon Mitchell. Paul J. Brown is the editor and Midnight Media is at Box 211, Huntingdon, PE29 2 WD, England.

PV

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OHIO:

CRAMPS – How To Make A Monster (Vengeance) These two CDs (with 45 tracks) are a goldmine for Cramps fanatics. The crudest earliest Cramps demos from '76 (the first song they recorded was "Quick Joey Small") with drummers Pal Balam or Miriam Linna are here along with complete live shows at Max's in '77 (with Miriam) and CBGBs in '78 (with Nick Knox) plus various 80s demos and rehearsals with various guitarists. It was all mastered by Earl Mankey. The excellent fact filled booklet includes rare early photos (including then dominatrix Poison Ivy naked) and gig posters.

15.60.75 – JIMMY BELL'S STILL IN TOWN (Hearthan) Davis Thomas of Pere Ubu deserves praise for re-issuing the lone LP (recorded live at The Cleveland Agora) from the amazing "numbers band" from Kent. Their powerful driving multi horn blast band reminds me of a more downbeat Blodwyn Pig (a great short lived Brit band) more than any blues band. Robert Kidney Jr. is the unheralded leader, writer, singer, and lead guitarist. Sax player Terry Hynde's sister formed The Pretenders. "Animal Speaks" was later covered by Anton Fier's Golden Palominos with John Lydon singing. Made to be played LOUD.

THE NEW FAG MOTHERFUCKERS – THE CYCLONE SESSIONS John Morton's current 5 piece band (with a name guaranteed to be censored) does his originals including "Cleveland Sucks," "Karma Bank" and The Electric Eels' "Wreck And Roll" and choice covers of great songs by The Flamin' Groovies, Beefheart, Yardbirds, Pretty Things, and The Dead Boys. It's the best band our angry nihilist guitarist webmaster has had since the Eels back in Cleveland, the music is powerful and the lead vocals of Christian "Party City" Brown are a real asset. You can contact John through his electricfuckingeels site (or PV).

CALIFORNIA

ELECTRIC PRUNES – CALIFORNIA (Prunetang) Here are 13 new psych lite tracks from the reformed (3 original members) 60s band plus Peter Lewis of Moby Grape. I'm a sucker for twisted and backwards guitars, "Pacific Ocean Blue" is a tribute to Brian Wilson's mind, and another song deals with missing the 60s and the Byrds. Singer James Lowe sometimes sounds like Van Dyke Parks here. We also received an odd earlier CD single ("Hollywood Halloween") also with Lewis.

FLAMIN GROOVIES- California Born And Bred (Norton) You can't go wrong with 22 rare demos from the Flamingo and Teenage Head LPs, rehearsals and live tracks, all from 69-71 with original singer Roy Loney (PV #37). The excellent 28 pg. history of booklet written by Miriam Linna includes many rare illos.

FLAMIN GROOVIES- Slow Death (Norton) These 10 demos from '71-3, with singer Chris Wilson include early versions of "Slow Death" and "Shake Some Action," and "Roll Over Beethoven" from a French TV show. The revealing in depth Cyril Jordan 10 pg. booklet interview with rare photos should be in a book.

KIM FOWLEY – ADVENTURES IN DREAMLAND (Weed) I still like Fowley's Outrageous LP from 1968 but this is just bad (the name of another worthwhile Fowley LP). He talk/sings over 21 tracks of laid back near reggae, country... sounds. Ballads are about Phil Spector and Gene Vincent. With Roy Swindon (The Misunderstood). 2295 San Pablo Ave., #B Berkeley, CA 94702.

OTHER PLACES:

MIKE HOFFMAN ORCHESTRA – ISLAND OF THE GODDESS,– MONSTER UNIVERSITY (Animatter) The first mixes instrumentals that sound like Martin Denny, Peter Green era Fleetwood Mac, and Morricone with some psych world music sounds. The 2nd CD is ROCKY HORROR and Bobby Boris Pickett influenced slick orchestrated 70s sound power pop songs with silly monster movie lyrics, \$13.13 each to Hoffmann Int. Box 339, Placitas, NM, 87043.

CURED BY PORNO This is a 3 song E.P. from Richmond, VA. Chris Chambers (who wrote the recent Brit H. G. Lewis book), programmed the music and samples from movies, vocals and lyrics are by Queen Valvolene (sounding like the singer of Ultimate Spinach to me), and Kevin Colvin plays nice guitar leads on the alternate mix of "Mirror." See curedbyporno.com.

DANIELLE LUPPI – AN ITALIAN STORY (Rhino) 12 cool new instrumentals ("Jet Set," "Photochic," "Psychovision"...) were played by the same MARC 4 musicians who had been featured on countless 60s/70s Italian movie soundtracks. The younger Luppe got them back together and wrote and arranged the music. With the guitar of Carlo Pes, and the whistling of Alessandro Alessandroni (from Morricone western soundtracks) and the guy who sang "Mah Na Ma Na"

THE PSYCHEDELIC AVENGERS (Funfundvierzig) This mostly instrumental German "soundtrack to an imaginary sci fi movie" inspired by Perry Rhodan books, features 17 various artists. Some tracks are just sounds or noise but others are reminiscent of the best of early Amon Duul or Hawkwind. Available in America from Scratch Records.

VAGRANT SAINTS –1st, MAMMON'S LITTLE BABY (ASP) This Nashville trio write most of their own songs (I like "Shanty Tramp" best) and sound kinda like Lynyrd Skynyrd, Tom Petty or Big Star at times. New bassist Kit Dennis was once in The Lyres and the others have been in various bands

over the years.. The back illo on the 2nd CD includes a bottle of MD 20/20 and a copy of PV #38 in a guitar case. See vagrantsaints.com

Various: PLAY ROCK 'N' ROLL (Paul Barrett) 23 50s style rockabilly oldies, originals and novelty songs by Class Of '58, Johnny Powers, Ray Thompson, the late Lord Sutch, and others. Howie And The Zowies do the Mad Magazine song "Nose Job" and Rob Minchin does a skiffle style version of "House Of The Rising Sun." Email: barrett.rocknroll2@amserv.net

Various: ROCK THE INSTITUTION (Red) The 20 old and new "Songs of Rock 'n' Roll, Revolution, Hard Times and Heroes" features "The Peekskill Story" by The Weavers, an amazing spoken word and music track about a '49 upstate NY Paul Robeson concert turned riot disrupted by violent racists yelling "Hey white niggers, get back to Russia." Other folk or faux 50s rock tracks are by Pete Seeger ("Joe Hill"), Tom Glaser, The Class Of '58, The MIG Combo, Rockin' Louie and others. I enjoy the history, but would rather listen to Phil Ochs or early Dylan. It's a fundraiser for The New Communist Party. I wonder if the New FBI is reading this? Box 28, Penarth, CF64 2ND, S. Wales.

DVDs

AMON DUUL II (eye teevee) This long (108 mins) tape is the very amateur Flowers Of The Orient, about the German band's revival tour of Japan in '96 and some vintage clips. Way too much time is wasted on Tokyo sightseeing and Sumo wrestlers. Band members are interviewed (in English) and singer Reante Knap smokes a lot. They do a lot of songs (not that well) live but the only one that I like is the high energy "Archangel's Thunderbird." The 1970 spacey jam version of the band is seen on BEAT CLUB, (non performance) videos are here for "All These Years Round" (72), and "Ludwig" (75), and another clip is from 80s Italian TV. I'm a fan of some of their records, including the underrated double LP Made In Germany.

MC5 (BMG. 02) D/S/edit David C. Thomas, P/S

Laurel Legler. Loaded with rare early photos, home movies, live and TV footage, and interviews with the three surviving members, two widows and John Sinclair, this is one of the best rock band docs. ever made. The direction and fast editing work is excellent and you get a real feel for Detroit during the turbulent and politically charged (to say the least) late 60s. Wayne Kramer is the main voice but the memories of now tattooed bassist Michael Davis (fired for excessive drug use) are also very insightful. Drummer Dennis Thompson talks of dreaming almost every night of the intense MC5 experience. Even more good material can be found as extras. My minor complaints are: no mention of Creem magazine, Destroy All Monsters (with Davis), or the fact that more copies of UK reissues of MC5 (and Stooges) LPs were sold during the 70s punk years than the original releases. This has played at festivals and select theaters, but the DVD has been held up for legal reasons which is a real shame.



Cramps

RAMONES RAW (Image. 04) P/D/edit John Cafiero. While END OF THE CENTURY (not on DVD yet) is a reportedly depressing soap opera doc. about band members who couldn't stand each other, this is over 5 hours (!) of impressive 80s and 90s concert footage from all over the world, TV performances (including all UNCLE FLOYD appearances) and interviews, and executive producer Marky's fun and often silly on the road and backstage footage. Johnny comes off here as a likable main man taskmaster but Joey is mostly absent except of course when singing. There are many guest stars and surprise extras including an entire live in Rome 1980 TV broadcast, a booklet, and (often redundant) audio commentary by Johnny, Marky, and Cafiero, who directed BIG MONEY HUSTLAS (PV #34).

RESIDENTS (eye teevee) I love Residents videos and I still think their Third Reich And Roll LP (76) is brilliant, funny and scary. Most of their music is irritating to me though and seems designed for college radio and compulsive collectors. This DVD has two half hour Euro TV broadcasts. The one from Oslo, Norway ('86) features Snakefinger (the late great Phillip Lithman) on guitar.

He's the only one that doesn't cover his face with a mask or giant eyeball. I like the dancing skeletons and the giant skull but the only songs I relate to are the warped covers of "It's A Man's World" and "Jailhouse Rock." The Buckaroo Blues Suite from Munich ('88) ranges from "Jambalaya" to "Burning Love," dancers are featured, and part is like a minstrel show with a Golliwog look singer.

THE WEB OF SCOPITONES (Ladies of Scopitone)

I've reviewed comps of 60s color juke box Scopitones here before but these are the first on DVD I've seen. Some of the stars on these 31 musical shorts were sexy platinum blondes who never had hits, some were past their commercial prime and doing their own oldies, and a few were then on the charts. Since video jukeboxes were often in bars, many of these are Vegas style sexy with the singers and/or choreographed showgirls dancing and posing. Joi Lansing does "Web Of Love" in a pot, a cage, stuck to a spider web,

and menaced by a spider man. Gale Garnett sings "Where Do You Go To Go Away" while caressing a devil statue. Donna Theodore (a Vegas performer) does "(I Guess I'm Over Blessed With) Femininity." Debbie Reynolds (who had invested in Scopitones) does "If I Had A Hammer" Vegas style, Vicki Carr is with WEST SIDE STORY dancers for "Everything We Got," and "The Silencer" by Lansing features a gun. The black singers (Barbara McNair, Della Reese, Damita Jo, Ethel Ennis) also stay pretty much in the middle of the road music wise, but "I'll Never Get To Heaven" by Reese is blues. "Boots" by Nancy Sinatra and "Wheel Of Fortune" by Kay Starr are the best Scopes here, combining great songs with sexy visuals. The best singing voices are Timi Yuro and Garnett who both should have had more hits. Also with January Jones, Mary Kaye, Julie London, Jane Morgan, Sue Raney, and Shawn Wallis.

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SPARE PARTS

By DALE
ASHMUN



Ahoy sparts fans. I'm coming at ya from my friend King James and Mara's house on Mobile Bay in Point Clear, Alabama where I'm about to celebrate MC Trachotomy's birthday and then go watch him do his special thang at a club in Pensacola, Florida tonight (on the bill with a cool duo called MAD HAPPY and KING JAMES). It's heavenly out here and the balmy breezes blowing across the bay have put me in the perfect mood to dip into the latest batch of pluggables. So let's dig in gang!

I HEARD THAT DEPT...Jody Smith, who is currently beating the skins for DASH RIPROCK, gave me a copy of his incredible DVD documentary UNHEARD OF (www.unheardofnola.com). Billed as "A New Orleans Underground Rock Documentary", the 2 disc film toots the horn for some of the unsung heroes of the N.O. rock scene, including footage of early 90s acts like NIPPLES OF ISIS, BLACK PROBLEM and LUMP. Smith also chronicles stalwarts of the current rock n roll landscape in the Crescent City such as MORNING 40 FEDERATION, SUPLECS and BLACK MOUNTAIN. Smith worked for years on this project and salutes over a decade's worth of special musicians who rocked (and many who still rock) the city that care forgot. And while on the subject of local film makers, my friend Valerie hooked me up with Bill Heintz of Terror Optics Film Productions (www.terroroptics.com). Bill sent me copies of ATTACK OF THE COCK FACE KILLER and STABBED IN THE FACE, both directed by Jason Matherne. These guys have put together a pair of beautifully sleazy horror opuses filled with lots of gratuitous sex and violence (COCKFACE even has some woody inspiring X-Rated footage) and the local actors are perfectly cast. The cover blurbs on COCKFACE KILLER sum up the Terror Optics esthetic succinctly— "It's tasteless, it's horrible...it's a sin against God!"

YE OLDE WHAT? DEPT...My poker buddy Mitchell Powers laid the latest 7" slab o' wax by his hard working combo YE OLDE BUTTFUCK titled "The Burden of



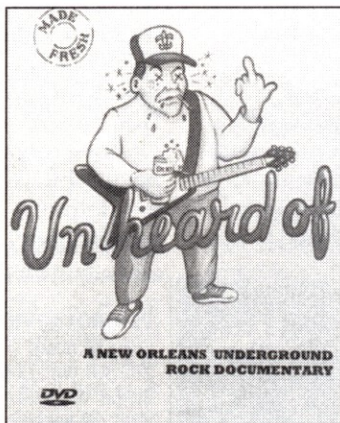
the Southern Future". It's a 6 song EP that has been living on my turntable and helping me dance through the day with quality tunes like "Whiskey School" and "Summertime With Mitch". This is the sixth release from Raw Sugar Records (P.O.Box 53011, N.O. La. 53011), owned and operated by another poker buddy, Brice White, who laid vinyl by PANTY RAID, DIRTY CHARLIE and split singles by IMPRACTICAL COCKPIT/COUNTY Z and THE NAZIS

FROM MARS/THE FOREHEADS on me at a recent card game. Brice's label specializes in hard, fast punk sounds released on 7" vinyl only but he DJs around town specializing in old school funk grooves. Go figure! Then you can send a sase to Raw Sugar for a catalog of fine product.

WAY DOWN YONDER IN NEW ORLEANS

DEPT...Keeping with the N.O. themed releases, check out R. SCULLY (www.rockcollectibles.org/~rscully), the first solo effort by Ryan Scully, a vital member of MORNING 40 FEDERATION and the gone but not forgotten CHARM CITY BROKERS. Michael Aaron, who plays guitar on the disc and designed the eye catching cover, laid a copy of this on me at Vaughn's Bar a while back and it was a welcome companion during the 7 week road trip I just wrapped up. (Michael was a founding member of the forementioned CHARM CITY BROKERS and DJ's around town using his extensive collection of 78rpm platters.) One night after a refreshing swim at The Country Club, I stopped into Markey's Bar and scored the current release from LINNZI ZAORSKI AND DELTA ROYALE entitled "Hotsy Totsy"

(www.linnzizaorski.com) from the artist herself who was tending bar. Linnzi sings classic jazz standards like "All of Me" and "Hernando's Hideaway" with a voice that would make Billie Holiday proud of her. Upon departing from Markey's, I ran into the enigmatic STRANGEBONE who had recently gifted me with his wonderful STRANGEBONE AT THE E-Z ORGAN album (strangebone@e-z-organ.com). Strangebone's organ is

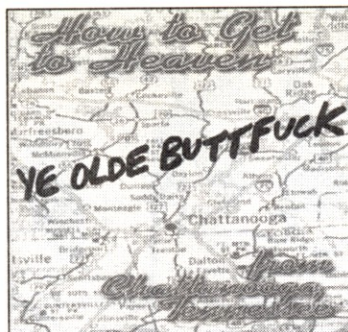


integrated onto a golf cart in which he toots around New Orleans at "a white-knuckling 12mph" mesmerizing passers-by with his hypnotic keyboard tapestries of sound.

BETTER LATE THAN NEVER

DEPT...B.N. Duncan sent me the 2004 TELEGRAPH STREET CALENDAR, an item he has been producing with his pal Ace Backwards for 15 consecutive years. You should be able to purchase the 2005 calendar around the time you read this and you can write Duncan and Ace at Twisted Image, PO Box 12642, Berkeley CA 94712 for price info. The calendar is a wondrous chronicle of Berkeley street people such as Locust, Hate-Man and the X-Plicit Players. The month of August features a stunning portrait called "Girls of the Street" by R. Crumb, a long time fan and friend of Duncan and Ace. Also ask Ace for info on his book SURVIVING ON THE STREETS-How To Go Down Without Going Out.

SCREW YOU DEPT...NYC was a stop on my recent roadtrip and I caught up with my pal Kevin Hein, former Art Director of SCREW MAGAZINE but now a co-publisher of the legendary sex tabloid. It seems founder Al Goldstein went bankrupt and SCREW had ceased publication altogether until the lawyers let Kevin and some partners revive the organ (get it?) to help generate cash flow and pay off some of big Al's creditors. So Kevin is now at the helm and the mag looks better than ever. I dropped by their new office space to score some issues and chat with Kevin, PUNK MAGAZINE founder John Holmstrom (who was writing a feature for the mag) and cover artist par excellence Danny Hellman. I also got to see my old bandmate and drinking buddy Mykel Board later that day and he gave me a copy of his CD compilation of ARTLESS material entitled "Plugged", which features artwork by John Holmstrom on the CD face. You can find out more about this and other unique Mykel Board products by sending an sase to him at Seidboard World Enterprises, PO Box 137, Prince St. Station, NYC, NY 10012 or email him at



god@mykelboard.com.

WE AMES TO PLEASE DEPT...While driving around this great land of ours, I dropped in on Pat Moriarity who is living in Ames, Iowa for the next year with his wife Laurie and son Jack (they usually reside in Port Orchard, WA. in a gorgeous house overlooking the Puget Sound). Pat hooked me up with a set of his totem prints which are currently on view at his solo art show at the

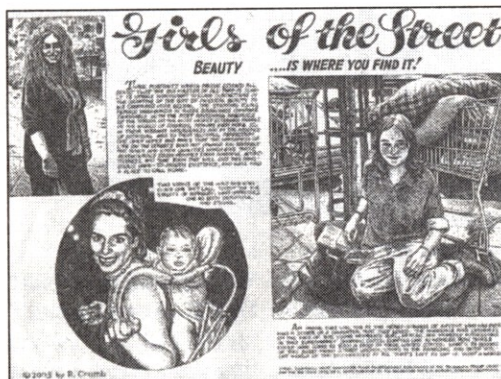
Metropolis Gallery in Bremerton, WA. Visit Pat's website www.patmoriarity.com and marvel at the man's talents. Pat is also going to do the cover art for CHARLIE BURTON'S next CD and is working on an animation based on a story Charlie narrates about Buddy Miles, which will be posted on his website upon completion. Look for more Moriarity animation in a documentary about WILD MAN FISHER, which should be out soon.

SPECIAL SHOUTOUT DEPT...to Richard Freeman for continuing to send me his excellent BATTERIES NOT INCLUDED, now it's 11th year of chronicling the inner workings of the adult entertainment industry. Send Richard \$2 at BNI, 513 N. Central Ave., Fairborn, OH 45324 for a sample issue and a good time.

WRAP IT UP DEPT...Before I go start celebrating MC Trachiotomy's birthday in earnest, I want to mention his latest CD release with musical cohort el Tonios titled T-N-T. I can sum this disc up in one word: Outstanding! Past masterpieces by MC Trachiotomy include ROBOT ALIEN OR GHOST? (Analog Records) featuring Bisquittino and Chocolate Joe and W/LOVE FROM TAHITI - "Baby Makin' Music" (Bull Records) featuring Duetorotomy. Also visit the Rhinestone Records

website www.rhinestonerecords.com for more info on MC T. and label owners QUINTRON and MISS PUSSYCAT. I'm listening to tracks right now from my host KING JAMES' upcoming record "This Ain't My Hometown" with special guest JESSIE MAE HEMPHILL. I'll have more info about this sublime blues CD next column. For now, I'm going to go swim with the dolphins in Mobile Bay. Hasta luego and stay regular gang.

PV



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PSYCHOTRONIC editor needs these issues of Creem: April '69, Nov. '69, Feb. 70, Nov., Dec. 85, and Jan., May, Aug. 88.

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NEVER TO BE FORGOTTEN

BERTRAND ADAMS (72), from Monroe County, AL, was a bass guitar player in the James Brown Band from 1958 to '98.

GENE (Versie Eugene) **ALLISON** (69), from Penram, TN was a Nashville based former gospel singer whose "You Can Make It If You Try" made it to #3 on the R+B charts in '57 and was covered by Solomon Burke and on the first Rolling Stones LP. He had two other chart hits and an LP on Vee Jay in '58. He performed in Nashville clubs at least into the 70s.

(Burunu) **ACQUANETTA** (83), from Cheyenne, WY, was Paula the Ape Woman in *CAPTIVE WILD WOMAN* (43) and *JUNGLE WOMAN* (44) at Universal and high priestess Lea in *TARZAN AND THE LEOPARD WOMAN* (46) at RKO. Born on an Arapaho reservation, she was raised by foster parents in Norristown, PA who renamed her Millie Davenport. Although of black/Indian heritage, when she was a popular model in NYC she was labeled the "Venezuelan Volcano" by Paul Winchell. She was also in *ARABIAN NIGHTS* (42), *RHYTHM OF THE ISLANDS* (43) as the daughter of a cannibal, *DEAD MAN'S EYES* (44), *THE LOST CONTINENT*, *SWORD OF MONTE CHRISTO* and *CALLAWAY WENT THAT AWAY* (all 51), *TAKE THE HIGH GROUND!* (53), and *THE LEGEND OF GRIZZLY ADAMS* (90). For over 20 years she was a TV movie show hostess in Phoenix, AZ, promoting her third husband's Lincoln/Mercury dealership. She had Alzheimer's.

DAYTON ALLEN (Bolke) (85) from NYC was the voice of Heckle and Jeckle, Deputy Dawg and many other characters, was a regular in *WINKY DINK* and *HOWDY DOODY*, and was the guy on *STEVE ALLEN* who always asked "WHY NOT!"

VICTOR ARGO (Jimenez) (69), from NYC, was in *BOXCAR BERTHA*, *DEALING* and *UNHOLY ROLLERS* (all 72), *MEAN STREETS* (73), *THE TERMINAL MAN* (74), *TAXI DRIVER* (as the deli owner) (76), *AFTER HOURS* and *DESPERATELY SEEKING SUSAN* (both 85), *RAW DEAL* (86), *THE LAST TEMPTATION OF CHRIST* (88), *NEW YORK STORIES* (89), *THE KING OF NEW YORK* (90), *McBAIN* (91), *BAD LIEUTENANT* and *SHADOWS AND FOG* (both 92), *TRUE ROMANCE* (93), *SMOKE* (95), *FUNERAL* (96), *NEW ROSE HOTEL* (98), *GHOST DOG* (99), *COYOTE UGLY* (00), *ANGEL EYES* (as Jennifer Lopez's father) and *DON'T SAY A WORD* (both 01), and *CONFESSIONS OF A DANGEROUS MIM* (04). TV credits include *KOJAK*, *WONDER WOMAN*, *BUCK ROGERS*, *MIAMI VICE* and *LAW AND ORDER*.

IZORA ARMSTEAD (62), was half of the S.F. duo Two Tons O' Fun who backed Sylvester, then had six +R chart hits, three as The Weather Girls. "It's Raining Men" crossed over in '83.

PAUL ATKINSON (58), from Cuffy, Herts, England, was the Zombies guitarist from '63 until they broke up in '67. In America they hit with "She's Not There" (#2 in '64), and "Tell Her No" (#6 in 65) on Parrot. They were on *READY, STEADY, GO!*, *TOP OF THE POPS*, *SHINDIG*, *HULLABALOO*, and *WHERE THE ACTION IS*, and appeared briefly in *BUNNY LAKE IS MISSING* (65). When "Time Of The Season" (on Date) made it to #3 in America in '69, organist Rod Argent had already formed Argent and singer Colin Blunstone had gone solo. A totally fake (American) Zombies played gigs and even lip synched to the record on *MEMPHIS TALENT PARTY*. Atkinson later was a major label A+R exec in L.A., signing ABBA, Patty Smyth, Judas Priest and others. He died of liver and kidney disease in a Santa Monica hospital.

ESTELLE (Stewart) **AXTON** (85), from Middleton, TN, owned Stax and Volt Records in Memphis with her younger brother Jim Stewart. Artists included Rufus Thomas, The Mar-Keys (with her son Charles "Packy" Axton), Booker T. and the MGs, The Bar-Kays, Sam and Dave, Otis Redding, The Staple Singers, Albert King, Isaac Hayes, and Johnnie Taylor. Stax began



(as Satellite Records) in '57. The label presented *WATTSTAX* (73) but went out of business in '75.

HARRY BABBITT (90), was a high-baritone singer with The Kay Kyser Orchestra which made the charts 78 (!) times from 1935 to '48 on Brunswick, then Columbia. Hits Babbitt was featured on include "Three Little Fishies," (#1 in 39), "Let's Get Lost" (#4 in 43), and "Woody Woodpecker" and "All I Want for Christmas Is My Two Front Teeth" (48). He was in *YOU'LL FIND OUT* (40), *MY FAVORITE SPY* (42), *STAGE DOOR CANTEEN* and *SWING FEVER* (both 43),

and *CAROLINA BLUES* (44), and on Kyser's *Kollege of Musical Knowledge* radio then TV quiz show. Kyser quit show business and became a Christian Scientist leader. After he died in '85, Babbitt obtained rights to the band's name and toured with a new band.

LAWRENCE P. BACHMANN (82), from NYC, wrote movies including *FINGERS AT THE WINDOW* (42), *SHADOW ON THE WALL* (50), and *WHIRLPOOL* (59) and was a producer of *CHILDREN OF THE DAMNED* (63), *NIGHT MUST FALL* (64), and Agatha Christie movies in England. His Russian father J. G. Bachman produced silent Hollywood films.

PETER BARNES (73), from London, wrote the play (68) and film version of *THE RULING CLASS* (72). He also directed and wrote TV movies. He became the father of triplets in his 70s.

JACKSON BECK (92), from NYC, introduced the Superman radio show ("It's a bird! It's a plane! It's Superman!") and *Believe It Or Not*, was Philo Vance and The Cisco Kid, impersonated world leaders in *MARCH OF TIME* newsreels, and was the voice of Bluto in *Popeye* cartoons (44-57). Beck was

heard on *TOM CORBETT*, *SPACE CADET* and many TV cartoon shows, NBC sports promos, and commercials for Sugar Frosted Flakes, Pepsi, Brawny towels, Aqua Fresh, Combat roach killer, GI Joe, and other products. He did voice-overs for *CRY UNCLE!* (71) and Woody Allen's *TAKE THE MONEY AND RUN* (69) and *RADIO DAYS* (87).

ELMER BERNSTEIN (82), from NYC, wrote and often conducted the scores for *SUDDEN FEAR* (52), *MAN WITH THE GOLDEN ARM* (55), *THE TEN COMMANDMENTS* (56), *SWEET SMELL OF SUCCESS* and *FEAR STRIKES OUT* (both 57), *GOD'S*

LITTLE ACRE (58), *TO KILL A MOCKINGBIRD* (62), *THE GREAT ESCAPE* (63), *SEE NO EVIL* (71), *NIGHTMARE HONEYMOON* (73), *THE TRIAL OF BILLY JACK* (74), *ANIMAL HOUSE* (78), *ZULU DAWN* and *MEATBALLS* (both 79), *AIRPLANE!* and *SATURN 3* (both 80), *AMERICAN WEREWOLF...* and *HEAVY METAL* (both 81), *SPACEHUNTER* and *TRADING PLACES* (both 83), *GHOST BUSTERS* (84), *SPIES LIKE US* (85), *SLIPSTREAM* (89), *THE GRIFTERS* (90), *A RAGE IN HARLEM* (92), *THE GOOD SON* (93), *CANADIAN BACON* (95), *WILD WILD WEST* (99), and many others and was nominated for 14 Oscars. He also wrote for industrial and government films, radio, and *GUNSMOKE*, *THE BIG VALLEY*, and many other TV series and specials. While briefly blacklisted he scored *ROBOT MONSTER* and *CAT WOMEN OF THE MOON* (both 53) for Astor. His theme from *THE MAGNIFICENT SEVEN* (60), famous from Marlboro Man TV ads, was recently in *FAHRENHEIT 9/11* (04). The Navy Air Corps WWII vet whose parents were from the Ukraine, also started the Varese Sarabande record label. His son Peter is a composer and daughter Emilie is an orchestrator.

(William) **JAN BERRY** (62), from L.A., was one of 10 children of a millionaire. While in high school he produced "Jennie Lee" by Jan And Arnie (Ginsberg) in the family garage. The #8 hit about a stripper was followed by "Baby Talk," the first of 14 Jan and Dean (Torrence) top 40 hits. "Surf City" (#1) and "Drag City" (#10) in '63 and "Dead Man's Curve" (#8 in '64) were co-written by Brian Wilson. Jan And Dean were on shows hosted by Steve Allen, Jack Benny, Red Skelton, Dean Martin, Lloyd Thaxton, and Dick



Aquanetta

Clark. They recorded the theme for *RIDE THE WILD SURF* (64) and were to star but were dropped because one of the three men who kidnapped Frank Sinatra Jr. (16 days after the JFK assassination) was living in an apt. owned by Dean. They were the hosts of *THE T.A.M.I. SHOW* (65) then started filming *EASY COME, EASY GO* but on the set train crash left Jan in a leg cast and production was shot down. On 4/19/66 while speeding in his silver Corvette Sting Ray on the way to report to his draft board, Jan crashed into a parked truck in West L.A. All three of his passenger friends died. The 25 year old pre med student pop star with a 180 I.Q. emerged from a 10 month coma, partially paralyzed and with severe brain damage. His brother Bruce Berry, a roadie for CSN+Y, OD'd in '72. After *DEAD MAN'S CURVE* (78), there were reunion tours, but Berry had to lip synch to pre-recorded tracks. In recent years he weighed nearly 300 pounds. He died of a seizure. Berry is survived by his parents, two brothers, three sisters, a son (who was raised as his brother), and his wife of 13 years.

LAURA BETTI (Trombetti) (80), from Bologna, Italy, was a blonde jazz singer who was in *LA DOLCE VITA* (60), *Ro.Go.Pa.G.* (63), *ECCO* (65), *THE WITCHES* (68), *TEOREMA* (68), *HATCHET FOR A HONEYMOON* (70), *TWITCH OF THE DEATH NERVE* (71), *CANTERBURY TALES* (72), 1900 (76), and many others. She later dedicated herself to preserving the memory of her close friend director Pier Paolo Pasolini.

BRIAN BIANCHINI (25), from S.F., was a model who posed nude for *Playgirl*. He acted in *GIRL FOR GIRL* and David DeCoteau's *THE BROTER-HHOOD* (both 00) and *THE BLACK MAGIC* (02) made in Thailand, and was in *Moby* and *Lil Kim* videos. Days before his death by suicide in S.F. he was subdued by taser guns on a beach by police after attempting suicide.

ALF BICKNELL (75), from England, was chauffeur to the Beatles around the world from '64 until they quit touring in '66. He was there when they met Elvis and was the inspiration for "Drive My Car."

DAVE BLOOD (Schulthise) (47), was bassist of the comic Philadelphia punk band *The Dead Milkmen* (83-95). The video for their "Punk Rock Girl" was in heavy rotation on MTV in '88. A 20th Anniversary CD and video compilation were released last year. He killed himself in the Westchester, N.Y. home of a friend.

(Wildman) **GYPSY BOOTS** (Robert Bootzin) (89), from S.F., was a bearded long haired ban the bomb health activist "nature boy" who appeared on *THE STEVE ALLEN SHOW* 25 times and was in *THE CREEPING TERROR* (64), *A SWINGING SUMMER* (65), *MONDO HOLLYWOOD* (67), and *THE GAME* (97). He was on the bill at Monterey, a sidelines regular at pro sports games along with his "nature girls," recorded a Sidewalk label LP, and was (along with his friend the late Edan Ahbez), a big influence on Carl Wilson, Sky Saxon, Arthur Lee, and Randy California. Boots was the son of Russian Jews.

AL "TNT" BRAGG (65), from Texas, was a lead singer in doo wop groups including *The Five Stars* who were in *ROCK, BABY, ROCK IT* (57). He was the warm-up act for the Bobby "Blue" Bland show for many years and recorded solo on Duke.

JOHNNY BRAGG (79), was lead singer of the Prisonaires, the vocal group he formed in 1943 while in the segregated Tennessee State Penitentiary. In '53 they recorded "Just Walking In The Rain" (later a hit for Johnny Ray) and other singles for Sun and performed for President Truman and Elvis Presley at the governor's mansion. Renamed the Marigolds their "Rollin' Stone" (Excello, 54) went to #8 R+B. Accused of rape by a white woman and convicted by an all white jury, Bragg was in and out of prison until '67.

MARLON BRANDO (Brandeau Jr.) (80), from Omaha, Nebraska, revolutionized stage and film acting, and was nominated for five Oscars. In '54 he became the first screen black leather biker rebel in *THE WILD ONE* and received an Oscar for *ON THE WATERFRONT*. He replaced Kubrick as director of *ONE EYED JACKS* (60), starred in the epic *MUTINY ON THE BOUNTY* (62), then was written off as a failure. In '72 he was nominated for *LAST TANGO IN PARIS* and received a second Oscar (which he refused) for *THE GODFATHER*. He sent actress Sacheen Littlefeather (*JOHNNY FIRECLOUD*) to the Academy Awards to discuss American Indian rights. He supported civil rights and was in the racism themed *BURN!* (70), *ROOTS*, *THE NEXT*

GENERATION, and *A DRY WHITE SEASON* (89), which brought him an 8th Oscar nomination. He received record paychecks for brief roles in *SUPER-MAN* (78) and *APOCALYPSE NOW* (79). Other credits include *THE CHASE* (66), *CANDY* (68), *THE NIGHT OF THE FOLLOWING DAY* (69), *THE NIGHTCOMERS* (72), *THE MISSOURI BREAKS* (76), *THE FORMULA* (80), *CHRISTOPHER COLUMBUS* (92), and *ISLAND OF DR. MOREAU* (96) when he was over 350 pounds. His three wives were all pregnant when he married them and he had as many as 15 children. Son Christian remains in jail for killing a boyfriend of his sister Cheyenne (who later killed herself). Brando's mother (who died an alcoholic) and sister Jocelyn Brando were stage actresses.

LAURA BRANIGAN (47), from Brewster, NY, made the top 40 six times including her #2 remake of the Italian hit "Gloria" in '82 and acted in *MUGSY'S GIRL* (84) and on *AUTOMAN*, *MONSTERS*, and *BAYWATCH*. The Atlantic label singer had a brain aneurysm.

JOHNNY (John William) **BRISTOL** (65), from Morgantown, NC, recorded the original "Someday We'll Be Together" with Jackie Beavers as Johnny and Jackie in '61. He and Harvey Fuqua produced records by most of the top artists at Motown. He left in '73 then had his biggest pop hits "Hang On In There Baby" (#8 in 74 on MGM) and "Do It To My Mind," #5 R+B in 76 on Atlantic. He also recorded with Amii Stewart and produced at Columbia.

DANA BROCCOLI (Danjaq Natol) (82), from NYC, played Queen Bonga Bonga in *WILD WOMEN* (51) aka *BOWANGA! BOWANGA!* opposite her husband Lewis Wilson (the original Batman!). In '59 she became the third husband of producer Albert Broccoli. They formed Danjaq together, which produced James Bond movie starting with *DR. NO* (62). Her children (with Wilson and Broccoli) all have also been involved with the Bond series. She also wrote novels and produced plays. Broccoli, whose Italian father had introduced the vegetable broccoli in America (!), died in '96.

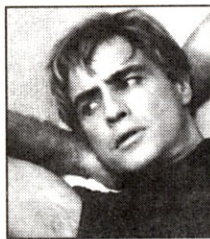
ELSA (Elsie Winifred) **BUCHANAN** (95), from London, briefly a blonde celebrity in Hollywood, was in *CHARLIE CHAN IN LONDON* (34) as the maid, *THE MYSTERY OF EDWIN DROOD* and *PETER IBBETSON* (both 35), *THE THIRTEENTH CHAIR* (37), and *THE INVISIBLE ENEMY* (38). She was also a character in *GOSFORD PARK*.

ROBERT A. BURNS (61), from Seguin, TX, was a commercial artist who was the art director, production designer or did FX for *TEXAS CHAINSAW MASSACRE* (74), *THE HILLS HAVE EYES* and *SHE CAME INTO THE VALLEY* (both 77), *TOURIST TRAP* and *DISCO GODFATHER* (both 79), *THE HOWLING*, *FULL MOON HIGH*, *DEMONOID*, and *DON'T GO NEAR THE PARK* (all 81), *TIME WALKER* and *BLOOD SONG* (both 82), *MICROWAVE MASSACRE* and *MAUSOLEUM* (both 83), *RE-ANIMATOR*, *FUTURE-KILL*, and *PLAY DEAD* (all 85), *THE OUTING* (86), *NIGHTWISH* (89), and *REDBOY 12* (97). He directed and wrote *MONGREL* (82), starred in and designed *CONFESSIONS OF A SERIAL KILLER* (85), and was an authority on Rondo Hatton. Burns, who had terminal cancer, killed himself (carbon monoxide poisoning).

KENNY (Aaron Kenneth) **BUTTREY** (59), from Nashville, was a session drummer and arranger who played on Arthur Alexander's "Anna" and Robert Knight's "Everlasting Love" and with Jim Reeves, The Everly Brothers, Dylan (starting with *Blonde On Blonde*), The Beau Brummels, Neil Young, Bob Seger, Simon & Garfunkel, Buffy St. Marie, Donovan, George Harrison, J.J. Cale, Elvis, John Stewart, Leo Kottke, and many others. He was a member of The Escorts and Area Code 415 (both with Charlie McCoy) and Barefoot Jerry (who backed McCoy). He had cancer.

ANNA CARTER (GORDON DAVIS) (86), from TX, was one of The Chuck Wagon Gang gospel quartet originally with sister Rose, their father D. P. (Dad) Carter, and brother Jim. They recorded for Columbia for over 40 years starting in '36. Ana retired in '67 when she married the singing star former Gov. of Louisiana Jimmie Davis (See PV # 34). The Chuck Wagon Gang still exists with replacement non-family members. Note: the other famous county gospel Carter Family was from Virginia.

CONNIE CEZON (Consuelo Cezon) (78), was in Ron Ormond's *OUTLAW*



Marlon Brando

WOMEN (52), FEMALE JUNGLE (54) starring Lawrence Tierney, and five early 50s Columbia Three Stooges shorts. She was also the receptionist on PERRY MASON.

RAY CHARLES (Robinson) (73), from Albany, GA, was blind by the age of 7. The singer pianist's music career was based in Florida, then Seattle and he first hit the R+B charts in '49 on small labels. In '54 he signed with Atlantic, formed his own band and hit #1 with "I've Got A Woman" in '55. He had 76 pop charters from '57 to '89 including "What I'd Say" (#6 in 59), then on ABC, "Georgia On My Mind" (#1 in 60), "Hit The Road Jack" (#1 in 62), and "I Can't Stop Loving You" (#1 in 62). He also formed his own Tangerine label. Charles, a long time heroin addict, was busted several times, most famously in '65 and recorded "Busted" (#4 in 63) and "Let's Go Get Stoned" (#1 R+B in 66). He was in SWINGIN' ALONG (62), BALLAD IN BLUE (65), THE BIG TNT SHOW (66), THE BLUES BROTHERS (80), and LIMIT UP (89) as God. His many TV appearances included SHINDIG, MEMPHIS TALENT PARTY, MIDNIGHT SPECIAL, SATURDAY NIGHT LIVE, and AUSTIN CITY LIMITS and shows hosted by Ed Sullivan, Smothers Brothers, and Johnny Cash. He was one of the first 10 R+R Hall OF Fame inductees in '86. Despite breaking more musical barriers than Elvis (who he influenced), to many Charles was an old guy who sang on Pepsi commercials.

ROBERT F. COLESBERRY (57), from Philadelphia, was assistant director SHORT EYES (77) who worked with Warhol and Bertolucci. He was a producer of THE KING OF COMEDY and BABY IT'S YOU (both 83), RECKLESS (84), AFTER HOURS (85), MISSISSIPPI BURNING (88), THE ROAD TO WELLSVILLE (93), THE SCARLET LETTER (95), THE DEVIL'S OWN (97), RIDE WITH THE DEVIL (99), and K-PAX (01). He also produced and acted on THE WIRE (02) series. He died after heart surgery.

AUGIE COLON (76), was the percussionist who also provided the birdcalls and jungle sounds with (The Exotic Sounds of) Martin Denny for many years. Their biggest hit was "Quiet Village" (#4 in '59) and they recorded many Liberty LPs. The "Grandfather of percussion" in Hawaii also recorded his own LPs.

RAY CONDO (Tremblay) (54), from Hull, Canada, was in the beat group the Peasants in the 60s, The Secret Vs (70s punk), led the Montreal based Hardrock Goners (80s rockabilly), then The Richochets (swing revival). His body was found in a Vancouver apartment.

MARIOUS CONSTANT (79), from Bucharest, Romania, wrote the famous theme of THE TWILIGHT ZONE.

RITCHIE CORDELL (Richard Joel Rosenblatt) (61), from Brooklyn, wrote songs with Paul Simon in the late 50s. At Roulette he co-produced and wrote hits for Tommy James and the Shondells. His biggest hits include "Mony Mony" (James and Billy Idol) and "I Think We're Alone Now" (James and Tiffany), "Gimme Gimme Good Lovin'" (Crazy Elephant), and "Indian Giver" (1910 Fruitgum Company). In the 80s he produced, "I Love Rock 'n' Roll" and others by Joan Jett and The Blackhearts, "I Want Candy" (Bow Wow Wow), hit remakes of his 60s hits, and The Ramones Subterranean Jungle LP. He had cancer.

CHARLES J. CORRELL (60), from Hollywood, led The Cornells with the sons of Loretta Young (Peter Lewis later of Moby Grape), Art Linkletter and Dennis O'Keefe. They had regional instrumental hits with retitled versions of "Shortin Bread," "Deep In The Heart Of Texas," and "Sloop John B" (before the Beach Boys) and played on W. Coast TV shows. Their Beach Fever LP is on Sundazed. He became a camera operator on DRAGNET, then the Emmy winning cinematographer of many TV shows and MANIAC and PORTRAIT OF A HITMAN (both 77), ANIMAL HOUSE (78), CHEECH AND CHONG'S NICE DREAMS (81), STAR TREK III (84), REVENGE OF THE NERDS 2 (87), and others. He directed episodes of FALCON CREST, BEVERLY HILLS 90210, LAW AND ORDER, STARGATE SG-1, both CSIs and TV movies. Corrells father was Andy of the famous the blackface Amos 'N Andy radio team. Younger brother Richard was Richard on LEAVE IT TO BEAVER.

DAN CRACCHIOLO (39), from L.A., was an assistant to Joel Silver on the TALES FROM THE CRYPT series and a producer of DEMON NIGHT (95),

BORDELLO OF BLOOD (96), CONSPIRACY THEORY (97), LETHAL WEAPON 4 (98), THE MATRIX (99), HOUSE ON HAUNTED HILL and ROMEO MUST DIE (both 00), SWORDFISH and 13 GHOSTS (both 01) and others. He died after crashing his motorcycle into a car in L.A.

JACK CRELEY (78), from Chicago, was in THE CANADIANS (61), DR. STRANGELOVE (64), CHANGE OF MIND (69), THE REINCARNATE (71), ALIEN THUNDER (74), WELCOME TO BLOOD CITY and RITUALS (both 77), TIL DEATH DO US PART (78), VIDEOFROME (83) as Brian O'Blivion, and POLICE ACADEMY 3 (86) and 4 (87). His many TV credits included THE NEW AVENGERS and FRIDAY THE 13TH and cartoon voiceovers. He and his partner David Smith were known in Toronto for their lavish celebrity parties.

ARTHUR CRIER (69), from NYC, was in the 50s singing groups The Chimes, The Mellos, and The Halos who backed Bobby Vinton, Little Eva, Dion, the Coasters, Connie Francis, and others. He was the deep bass voice on "Every Breath I Take" (Gene Pitney), "Pretty Little Angel Eyes" (Curtis Lee), and "Who Put The Bomp" (Barry Mann). He later worked for Motown as a writer, producer, and background vocalist and sang at doo wop revival shows.

AGNES (Sis) CUNNINGHAM (95), from OK, founded the influential Broadside magazine with her husband Gordon Friesen (and help from Pete Seeger). They published over 1,000 topical songs from 1962 to '88, including first works by Dylan ("Blowin' In The Wind"), Janis Ian ("Society's Child") and others. "Morning Dew" and "What Have They Done To The Rain" also first appeared in the small circulation hand cranked mimeograph machine pages. Dylan was a contributing editor for several years and Phil Ochs was their most prolific contributor. Lo-fi Broadside recordings were released by Folkways. Friesen had been blacklisted and both were Communists.

RODNEY DANGERFIELD (Jacob Cohen) (82), from Babylon, NY, was in THE PROJECTIONIST (71), CADDYSHACK (80), EASY MONEY (83), BACK TO SCHOOL (86), NATURAL BORN KILLERS (94), CASPAR (95), MEET WALLY SPARKS (97), LITTLE NICKY (00), and THE ONION (04). The "I don't get no respect" comedian was on ED SULLIVAN and THE TONIGHT SHOW many times, hosted HBO comedy specials, recorded LPs, wrote books, and owned his own NYC club. He was 31 years older than his second wife.

GEORGINE DARCY (68), from Brooklyn, was "Miss Torso" the ballet dancer in REAR WINDOW (54), and was in DON'T KNOCK THE TWIST (62), WOMEN AND BLOODY TERROR (69), and THE DELTA FAC-TOR (70).

SHEILA DARCY (Rebecca Heffener) (89), from San Bernardino, CA, was in movies since 1934 including THE BIG BROADCAST OF 1938, the serials ZORRO'S FIGHTING LEGION (39) and TERRY AND THE PIRATES (40) as The Dragon Lady, and JUNGLE MAN (41). She also was credited as Rebecca Wasserman.

DANNY DARK (Daniel Croskery) (65), from Springfield, MO, was a radio announcer who became the voice of NBC in '65 and for years was the spokesman or voice for Budweiser, RCA, Chevrolet, Kmart, AT&T, Texaco, Whitman's Candies and Keebler Cookies. He was also the voice-over announcer for BONANZA and BEWICED, and did the voice of Superman for SUPER FRIENDS. Dark was heard on more award-winning commercials than anyone in broadcast history.

JOHN R. T. (Ross Twiston) DAVIES (77), from England, was trombonist/alto-saxophonist of The Temperance Seven, as Sheikh Wadi El Yadounia. The comic jazz band's "You're Driving Me Crazy" (produced by George Martin), was #1 on Parlophone in England in '61. A music historian, he was known for remastering old recordings.

(ROQUEL) **BILLY DAVIS** (72), from Detroit, was a pre hit manager of The Four Tops who co-wrote (with Berry Gordy) hits for his cousin Jackie Wilson and wrote songs for Aretha Franklin, Marvin Gaye, James Brown, and others. At Chess he produced Fontella Bass's "Rescue Me," and Mitty Collier's "I Had a Talk With My Man," Etta James, and Billy Stewart. At an ad agency he co-wrote the Coke commercial theme "I'd Like to Teach the World to Sing,"



Ray Charles

that became an international smash. Other campaigns were for Nescafé, Miller beer, Sony and Nabisco.

MARVIN H. DAVIS (79), from Newark, NJ, was a billionaire oil wildcatter who bought 20th Century Fox in '81 then sold it to Rupert Murdoch in '85. He was an active fund-raiser for Democratic candidates.

SKEETER DAVIS (Mary Frances Penick) (73), from Dry Ridge, KY, was Betty Jean Davis of The Davis Sisters. While "I Forgot More Than You'll Ever Know"/"Rock-A-Bye Boogie" on RCA was #1 on the country charts in '53 they were in car crash, which killed Betty Jack Davis. She was replaced by her sister Georgia, then the unrelated Betty Jean/Skeeter went on to make the country charts 40 times on RCA (and once on Mercury) by '76. "The End Of The World" (62), her biggest crossover hit went to #2 during The Cuban Missile Crisis. She was in COUNTRY MUSIC ON BROADWAY (64), FORTY ACRE FEUD (65), and COUNTRY BOY and THE GOLD GUITAR (both 66), and was on AMERICAN BANDSTAND and MIDNIGHT SPECIAL. The internationally famous blonde Christian toured with Elvis and The Rolling Stones. She was kicked out of the Grand Ole Opry in '73 after recording too many anti war songs. Davis was married to Nashville host Ralph Emery, then Joey Spampinato of NRBO (who backed her '85 LP).

PEGGY DECASTRO (82), from the Dominican Republic, was the oldest member and lead singer of the three DeCastro Sisters. Their first and biggest hit was "Teach Me Tonight" (#1 in '54) on Abbott. The "Cuban Bombshells" spent the last 50 years as Vegas casino performers and the group continues with replacement members. They were in COPABANA (47). She was born on her father's sugar cane plantation.

LIZZY MERCIER DECLoux (47), from France, recorded the very experimental Rosa Yemen EP then Press Color on Ze Records in NYC. Mambo Nassau (Phillips, 80), recorded in The Bahamas and Lizzie Mercier Decloux (CBS, 84) recorded in Johannesburg have "world music" sounds, and One For The Soul (Polydor, 86) featured Chet Baker on trumpet. Although Decloux was ahead of her time in several styles, she is rarely mentioned in music books or articles. She had cancer.

FRANCES DEE (96), from L.A. was a movie extra starting in '29, who acted in PLAYBOY OF PARIS (30), opposite Maurice Chevalier, AN AMERICAN TRAGEDY and THIS RECKLESS AGE (both 31), IF I HAD A MILLION (32), KING OF THE JUNGLE, BLOOD MONEY and LITTLE WOMEN (all 33), OF HUMAN BONDAGE (34), BECKY SHARP (35), SOULS AT SEA (37), and I WALKED WITH A ZOMBIE (43). Dee married actor Joel McCrea in '33 and retired 20 years later. She died at the home of their son Jody McCrea, who was Bonehead (or Deadhead) in Beach Party movies. Joel McCrea, who died in '90 was a right wing Republican who had inherited a southern cotton fortune. He and Dee were said to be worth up to one hundred million dollars.

RENE DEKNIGHT (90), from Oklahoma, was pianist and arranger for the Delta Rhythm Boys (formed in '34) from 1940 to '61. They were in YOU'LL NEVER GET RICH (41), CRAZY HOUSE, HI YA SAILOR and SO'S YOUR UNCLE (all 43), FOLLOW THE BOYS, WEEKEND PASS, HI GOOD LOOKIN', RECKLESS AGE and NIGHT CLUB GIRL (all 44), EASY TO LOOK AT (45), and RHYTHM AND BLUES REVUE (doing "Dry Bones") and ROCK N ROLL REVUE ("Take The A Train") (both 55). The Decca label vocal group, also in Universal shorts and Juke Box Soundies and Telescriptions, later worked in Sweden. Carl Jones is the only surviving member.

JOSE ANTONIO DE LA LOMA (80), from Barcelona Spain, produced and/or directed and wrote over 70 movies including SOFT SKIN ON BLACK SILK (59), ATTACK OF THE KURDS (65), LIGHTNING BOLT (66), COPLAN III (67), BARCELONA KILL (71), HIT MAN (82), CONQUEST (83), KILLING MACHINE (86), and COUNTERFORCE (87).

FRANCO DELLI COLLI (75), from Rome, was the cinematographer of over 50 features including THE LAST MAN ON EARTH (64), EL ZORRO (68), BORN BLACK (69), THE COED MURDERS (74), THE CURSED MEDALLION (75), FROZEN TERROR (80), REVENGE OF THE DEAD (83), RATS (84), and GHOSTHOUSE (88).

JOHN DENNIS (84), from Missouri, was in CONQUEST OF SPACE and PETE KELLY'S BLUES (both 55), MY GUN IS QUICK and JAILHOUSE ROCK (both 57), FRANKENSTEIN 1970, I, MOBSTER, and REVOLT IN THE BIG HOUSE (all 58), THE TOUCHABLES (61), CONVICTS 4 (62), TICKLE ME (65), DADDY'S GONE A — HUNTING and FANDANGO (both 69), THE ANIMALS and ALL THE LOVIN' KINFOLK (both 70), CONQUEST OF THE PLANET... and GARDEN OF THE DEAD (both 72), SOYLENT GREEN and THE SLAMS (both 73), EARTHQUAKE and YOUNG FRANKENSTEIN (both 74), PSYCHIC KILLER (76), END OF THE WORLD (77), HIGH ANXIETY (78), and LOVE AT FIRST BITE (79). Dennis, who also had many TV credits, retired from acting to be a preacher.

PETER DIAMOND (75), from England, was a major stuntman and fight coordinator who worked on SUPERMAN, STAR WARS, RAIDERS... and HIGHLANDER movies. Other credits include FROM RUSSIA WITH LOVE (63), THE GORGON and DEVIL SHIP PIRATES (both 64), DRACULA: PRINCE OF DARKNESS and THE PSYCHOPATH (both 66), THE LEGACY (78), AMERICAN WEREWOLF... (81), LIFEFORCE and KING SOLOMON'S MINES (both 85), THE PRINCESS BRIDE (87), WHO FRAMED ROGER RABBIT? (88) and RED SCORPION (89). His dangerous efforts were often uncredited, as were his acting roles. He also worked on SIR FRANCIS DRAKE, THE SAINT, DR. WHO, THE AVENGERS, BENNY HILL, HIGHLANDER and many other TV series. Diamond made regular appearances at Sci-Fi conventions around the world. He died of a stroke.

DINO (Peter) DINES (59), from England, was the keyboard player of T. Rex from '74 to '77. He died of a heart attack.

CARLO DI PALMA (79), from Rome, was the cinematographer of DIVORCE ITALIAN STYLE (62), LOVE IN FOUR DIMENSIONS (64), TERROR CREATURES FROM THE GRAVE and THE RED DESERT (both 65), BLOWUP (66), THE CHASTITY BELT (69), THE BLACK STALLION RETURNS (83), OFF BEAT (86), THE MONSTER (96), and ten Woody Allen movies.

ERIC (Anthony) DOUGLAS (46), from Hollywood, was the youngest of Kirk Douglas' four sons. He was in A GUNFIGHT (71), THE FLAMINGO KID (84), TOMBOY (85), THE GOLDEN CHILD (86), STUDENT CONFIDENTIAL (87) from Troma, HONOR BOUND (88), and DELTA FORCE 3 (91). In '89 he appeared with his father on TALES FROM THE CRYPT. Douglas, who had a history of drink and drug related arrests, ODs, and rehab, was found dead in an NYC apt.

DORIS DOWLING (81), from Detroit, played a hooker in THE LOST WEEKEND (45) and was in THE BLUE DAHLIA (45), THE CRIMSON KEY (47), BITTER RICE (50), OTHELLO (52), THE PARTY CRASHERS (58), BIRDS DO IT (66), and THE CAR (77). She had many TV credits including LIGHTS OUT, CLIMAX!, ONE STEP BEYOND, SCIENCE FICTION THEATER, HITCHCOCK, MY LIVING DOLL and WONDER WOMAN. Her older sister, the late actress Constance Dowling was in GOG (54).

ROY DRUSKY (74), from Atlanta, first recorded for Starday in '55 and had 42 country chart hits on Decca, Mercury, Capitol and Scorpion from '60 to '77. "Three Hearts In A Tangle" was #35 pop in '61. The Grand Ole Opry regular was in COUNTRY MUSIC ON BROADWAY (64), FORTY ACRE FEUD (65), and LAS VEGAS HILLBILLYS and THE GOLD GUITAR (both 66).

CAROLE EASTMAN (Adrien Joyce) from L.A., (69), wrote THE SHOOTING (66), FIVE EASY PIECES (70), THE FORTUNE (75), and MAN TROUBLE (92) which she also produced. All starred Jack Nicholson.

SAM EDWARDS (89), from Macon, GA, was in EAST SIDE KIDS (40), CAPTAIN MIDNIGHT (42 serial), GANG BUSTERS (54), REVOLT IN THE BIG HOUSE (58), THE BEATNIKS (60), and ESCAPE TO WITCH MOUNTAIN (75). He had many TV credits including DRAGNET (many times), THRILLER, and LITTLE HOUSE...

PEDRO ESCOVEDO (96), from Saltillo, Mexico, was a band singer with 41 grandchildren, 50 great-grandchildren, and 19 great-great-grandchildren. His sons Coke (Thomas) and Pete Escovedo were in Santana before forming Azteca. Javier was in The Zeros, Alejandro was in The Nuns and The True Believers and Mario is in The Dragons. Pete's daughter's include percus-



Rodney Dangerfield

sionist Sheila E. and (secretly) Nicole Ritchie. Another grandson Peter Michael Escovedo, is musical director for THE WAYNE BRADY SHOW.

TOMMY FARRELL (Richards) (82), from Hollywood, was a sidekick in Whip Wilson Monogram westerns and was in some movies with his mother Glenda Farrell. He was in PIRATES OF THE HIGH SEAS serial and PYGMY ISLAND (both 50), STRANGERS ON A TRAIN and THE STRIP (both 51), SON OF GERONIMO (52 serial), GIRLS IN THE NIGHT (53), GUNFIGHTERS OF THE NORTHWEST (54 serial), NORTH BY NORTHWEST (59), SWINGIN' ALONG (61), and KISSIN' COUSINS and GIRL HAPPY (both 64). He was Cpl. Thad Carson on RIN TIN TIN, was a semi regular on DOBIE GILLIS, and BOURBON STREET BEAT, and acted on DRAGNET, PERRY MASON, THRILLER, THE ADDAMS FAMILY, THE MUNSTERS, and LOST IN SPACE. He was also a nightclub comedian.

GEORGE "BUCK" FLOWER (66), from Milton-Freewater, OR, acted in and made nudies (sometimes as C.D. Lafleur) and was in family and mainstream features, often as a Southern hick or a drunk. His 100+ credits include NORMA, COUNTRY COUSINS, and THE DIRTY MIND OF YOUNG SALLY (all 70), BELOW THE BELT (71), ILSA, SHE WOLF... TENDER LOVING CARE and THE DARING DOBERMANS (all 73), ALICE GOODBODY and DELINQUENT SCHOOLGIRLS (both 74), ADVENTURES OF THE WILDERNESS FAMILY and several sequels, JOHNNY FIRECLOUD, and VIDEO VIXENS (all 75), ILSA, HAREM KEEPER... DEEP JAWS, and A SMALL TOWN IN TEXAS (all 76), BARE KNUCKLES (78), THE FOG (80), BUTTERFLY (82), BACK TO THE FUTURE (85), MANIAC COP and THEY LIVE (both 88), PUMPKINHEAD and RELENTLESS (both 89), SKEETER (93), SKELETONS (96), WISHMASTER (97), and CURSE OF THE KOMODO (03). Flower was an assistant director and production manager, and produced and wrote TEENAGE SEDUCTRESS (71), TAKIN' IT ALL OFF (87), HELL'S BELLES (97) and others.

NEAL L. FREDERICKS (35), from Huntington Beach, CA, was the cinematographer of THE LAUGHING DEAD (96), THE BLAIR WITCH PROJECT (99), THE BLACK DAHLIA (04), and many other indy features including two directed by his Chinese ex wife. He died in a single-engine Cessna 206 crash while filming aerial shots for CROSS BONES in the Florida Keys.

WALTER FRENZ (96), from Heibronn, Germany, was a cinematographer for Leni Riefenstahl's TRIUMPH OF THE WILL (34) and OLYMPIA (38), then was the Luftwaffe cameraman who recorded Hitler's victory visits to Vienna, Warsaw, and Paris, and the massacre of civilians in Belarus. In March '45, he took the last pictures of Hitler, then was held at a prison camp for several months by U.S. forces. He was the subject of THE EYE OF THE THIRD REICH (92). Riefenstahl also died this year (at 101).

PAUL "Mousie" GARNER (95), 5'4" from Wash. D.C., was a member of Ted Healy's Three Stooges vaudeville act, Shemp Howard's burlesque partner, and over the years appeared with nine different Stooges. He toured with the USO version of Hellzapoppin' and received a Purple Heart for WWII service. He was in AFTER THE SHOW (29), GIFT OF GAB (34), HIT PARADE OF 1937, FOR THOSE WHO THINK YOUNG (64), SATURDAY THE 14TH (81), AVENGING ANGEL and STOOGEMANIA (both 85), and RADIOLAND MURDERS (94). TV credits include THE SPIKE JONES SHOW, SURFSIDE SIX, THE MUNSTERS, THE MONKEES, and GET SMART. Garner was in a Vegas revue up until the end.

NELSON GIDDING (94), from NYC wrote for SERGEANT PRESTON (radio and TV) SUSPENSE and INNER SANCTUM (TV), then screenplays for ODDS AGAINST TOMORROW and I WANT TO LIVE! (both 58), THE HAUNTING (63), SKULLDUGGERY (70), THE ANDROMEDA STRAIN (71), THE HINDENBURG (75), BEYOND THE POSEIDON ADVENTURE (79), THE MISFIT BRIGADE (87), SHOGUN WARRIOR (92), and THE MUMMY LIVES (93). The frequent collaborator of Robert Wise was a POW in Europe during WWII.

(Jerrald K.) **JERRY GOLDSMITH** (75), from L.A., was one of the most successful and prolific composers of all time, writing music for radio, TV, and movies. Series with his scores (which he often conducted) include STAR TREK, PLANET OF THE APES, THE OMEN, ALIEN, POLTERGEIST, RAMBO,

and GREMLINS. Also: CITY OF FEAR (59), SEVEN DAYS IN MAY and SHOCK TREATMENT (both 64), SATAN BUG (65), SECONDS and OUR MAN FLINT (both 66), THE ILLUSTRATED MAN (69), PATTON (70), THE MEPHISTO WALTZ (71), THE OTHER and THE MAN (both 72), CHINATOWN (74), LOGAN'S RUN (76), DAMNATION ALLEY (77), SWARM, MAGIC, COMA, CAPRICORN ONE, and BOYS FROM BRAZIL (all 78), OUTLAND and INCHON (both 81), PSYCHO 2 (83), SUPERGIRL (84), EXPLORERS and KING SOLOMON'S MINES (both 85), INNER SPACE (87), LEVIATHAN, WARLOCK, and the burbs (all 89), TOTAL RECALL (90), BASIC INSTINCT (92), MATINEE and THE VANISHING (both 93), THE SHADOW (94), CONGO and POWDER (both 95), CHAIN REACTION (96), L.A. CONFIDENTIAL (97), 13TH WARRIOR, THE MUMMY, and THE HAUNTING (all 99), HOLLOW MAN (00) and LOONEY TUNES: BACK IN ACTION (03). TV credits include CLIMAX!, GUNSMOKE, PERRY MASON, THRILLER, TWILIGHT ZONE, BEN CASEY, THE MAN FROM U.N.C.L.E., VOYAGE TO THE BOTTOM... and THE INVADERS. The Oscar and multiple Emmy winner composed the Oscar fanfare. Goldsmith music has been ripped off for countless features around the world. His son Joel is also a film/TV composer.

WALT GORNEY (92), from Winnemucca, Nevada was Crazy Ralph ("You're all doomed!") in the first two FRIDAY THE 13TH movies. He also was in HEAVY TRAFFIC (73), KING KONG (76), DAY OF THE ANIMALS (77), TRADING PLACES (83), and narrated FRIDAY THE 13TH PT VII (88).

LES GRAY (57), from England, was lead singer of Mud, a "glam" band that had 11 British top 10 hits in the early 70s on Rak and Private Stock. "Tiger Feet," "Lonely This Christmas," and "Oh Boy" were all #1s. He died of a heart attack while in a Portuguese hospital. Gray had a voicebox due to throat cancer.



Joyce Jillson

SPALDING GRAY (62), from Providence R.I., was in THE LOVE-INS (72), ILSA, HAREM KEEPER OF THE OIL SHEIKS (76), and the hard X movies THE FARMERS DAUGHTER (73), LITTLE ORPHAN DUSTY (76), and MARASCHINO CHERRY (78). A cofounder of the NYC Wooster Theatre Group, his one man monologue films included SWIMMING TO CAMBODIA (87) and GREY'S ANATOMY (96). He was also in VARIETY (83), THE KILLING FIELDS (84), TRUE STORIES (86), HEAVY PETTING (89), THE PICKLE (93), DIABOLIQUE (96), and REVOLUTION #9 (01) and was a regular on THE NANNY. Grey was reported missing from his NYC home on Jan. 10th. His body was found in The East River on March 8. He had jumped off The

Staten Island Ferry. His mother was also a suicide.

CAL GREEN (68), was the guitarist for Hank Ballard and the Midnighters for over 10 years, playing on their many chart hits ("Work With Me Annie," "The Twist"...). At King he was on hits by Little Willie John and other R+B stars plus ones by country, rockabilly, and jazz acts. He was an early member of The Jazz Crusaders and continued to do much session work.

VIRGINIA GREY (87), from Edendale, CA, was Little Eva in UNCLE TOM'S CABIN (27), was an uncredited blonde Goldwyn Girl in musicals, and at MGM was in ANOTHER THIN MAN (39), THE BIG STORE and WHISTLING IN THE DARK (both 41), and TARZAN'S NEW YORK ADVENTURE and MR. AND MRS. NORTH (both 42). Later roles were in STAGE DOOR CANTEN (43), HOUSE OF HORRORS with Rondo Hatton, and SWAMP FIRE (both 46), WHO KILLED DOC ROBIN?, UNKNOWN ISLAND, MEXICAN HAYRIDE, and JUNGLE JIM (all 48), TARGET EARTH (54), BLACK ZOO (63), THE NAKED KISS (64), and AIRPORT (70). TV credits (going back to the 40s) include SCIENCE FICTION THEATER, CLIMAX!, and I SPY. Her actor/director father died young when she was a child and her mother was a film cutter. Grey, who never married, was involved with Clark Gable in the 40s.

DON H. B. HAGGERTY (Stansauk) (78), from L.A., was an NFL football player, wrestler (nicknamed Hard Boiled), stuntman and actor in PAINT YOUR WAGON (69), DIRTY HARRY (71), FOXY BROWN, THE WRESTLER, and EARTHQUAKE (all 74), BLACK FIST and FRAMED (both 75), STUNTS and FINAL CHAPTER: WALKING TALL (both 77), DEATHSPORT (78), BUCK ROGERS IN THE 21st CENTURY (79) as Tigerman, THE BIG BRAWL (80), HOLLYWOOD VICE SQUAD (86), and MILLION DOLLAR MYSTERY (87). He

also acted on many TV shows and commercials. The bald 6-foot-2 255 pound WWII vets was Lithuanian.

HUNTER HANCOCK (88), from Texas, was one of the first white DJs to play rhythm and blues on his Harlem Matinee show which started in '43 in L.A. He played early rock 'n' roll, had his own local TV show in '56, introduced **ROCK AROUND THE WORLD** (57), and ran the Swingin' and Gardenia record labels.

JULIUS W. HARRIS (81), was in **NOTHING BUT A MAN** (64), **SLAVES** (69), **SUPERFLY**, **SHAFT'S BIG SCORE!**, and **TROUBLE MAN** (all 72), **LIVE AND LET DIE**, as Tee Hee, **BLACK CAESAR**, and **HELL UP IN HARLEM** (all 73), **FRIDAY FOSTER** (75), **VICTORY AT ENTEBEE**, as Idi Amin, and **KING KONG** (both 76), **BRAINWASH** and **GOING BESERK** (both 83), **CRIMEWAVE** (85), **HOLLYWOOD VICE SQUAD** (86), **DARKMAN** (90), **MANIAC COP 3** (93), and **SHRUNKEN HEADS** (94), and had many TV roles. **X-JANE HOFFMANN**, **GEORGE KIRGO**, **ROBERT E. LAWRENCE**, **JEAN LEFEBVRE**, **BERNARD McEVEETY**, **HUGH MANNING**, **FIMA NOVECK**

DOROTHY HART (Brady) (82), from Cleveland, was a model turned actress in **DOWN TO EARTH** (47), **NAKED CITY** (48), **I WAS A COMMUNIST FOR THE F.B.I.** (51) and **TARZAN'S SAVAGE FURY** and **LOAN SHARK** (both 52). She also appeared on many quiz shows but eventually stopped acting and was a U.N. guest speaker.

SCOTT HELVESTON (38), from America, was a stuntman for **RAISE THE TITANIC** (80), **THREE NINJAS** (92), **G.I. JANE** and **FACE/OFF** (both 97) and starred on **MAN VS. BEAST** (03) on Fox. The personal fitness trainer and former Navy SEAL was working as a consultant to a North Carolina security company private security force in Iraq. He was one of four contractors ambushed and beaten to death in Falluja in March.

WALTER HERMAN-WAGER (80), from The Bronx, was a novelist whose books were filmed as **TWILIGHT'S LAST GLEAMING** and **TELEFON** (both 77) and who wrote **I Spy** and **Mission: Impossible** paperbacks (as John Tiger).

ERSEL HICKEY (70), from Brighton, N.Y., co-wrote and recorded the low charting '58 Epic hit "Bluebirds Over the Mountain," later recorded by The Beach Boys. He also recorded for Kapp, Laurie and many other labels and wrote songs recorded by Jackie Wilson, LaVern Baker, The Serendipity Singers ("Don't Let The Rain Come Down") and others. A comp is on Bear Family. A famous rockabilly stance Hickey photo has been in many books.

ELROY "Crazylegs" HIRSCH (80), from Madison, WI, was an L.A. Rams star who played himself in **CRAZYLEGS** (53) from Republic and was in **UNCHAINED** (55) and **ZERO HOUR!** (57) and on **THE MUNSTERS**.

ELEANOR HOLM (90), from NYC, was a gold medal Olympic swimmer in '32 who was kicked off the team for the '36 Berlin games for "drinking and gambling" on the ship to Europe. She and Glenn Morris (also an Olympic winner) starred in **TARZAN'S REVENGE** (38). She performed with swimming Tarzan actors Buster Crabbe and Johnny Weissmuller at the New York World's Fair of 1939. The Acquacade show was presented by her husband at the time, Billy Rose. She died in Jan

GLEN HUGHES (67), from Cincinnati, was lead singer of The Casinos, a group he co-founded in the late 50s. They made it to #10 with "Then You Can Tell Me Goodbye" in '67. Hughes was later a Nashville major label executive. He was in a car accident there last Oct and died from injuries in Jan.

(John) **J.J. JACKSON** (62), from The Bronx, was one of the five original MTV VJs. He had been a DJ at in Boston and L.A. and was the DJ voice in **CAR WASH** (76). He died of a heart attack while driving in L.A., where he had returned to radio work after his five years on TV.

(Jean Baptiste) **ILLINOIS JACQUET** (81), from Broussard, LA., danced with his father's band in Houston when he was three and joined his first band as a tenor saxophonist (nicknamed "The Beast") at 15. He was featured on "Flying Home" by the Lionel Hampton Orchestra in '42 and in '44 was on the historic "Blues (Part 2)" by Jazz at the Philharmonic and was in **JAMMIN THE BLUES**. He toured with Cab Calloway and Count Basie, then formed his own combo, recording for labels including Savoy, Aladdin, Verve,

Mercury, Chess, and Atlantic. Jacquet formed a new band in '83 and was still active. He had an Indian mother and a French-Creole father.

ART JAMES (Arthur Efimchick) (74), from Dearborn, MI, was the announcer of **CONCENTRATION** (58-60) and hosted or announced many other TV game shows. He was in **RAW JUSTICE** (94) and **MALLRATS** (95).

RICK JAMES (James Johnson, Jr.) (56), from Buffalo, was in The Mynah Birds (with Neil Young and future members of Buffalo Springfield and Steppenwolf) in Toronto (where he had gone AWOL while in The Naval Reserves). After forming another band in England, the singer, musician, producer, arranger, and composer had 18 funk hits (some about drugs and underage girls) on the R+B top 40 on Gordy, Motown and Reprise. Six James LPs made the top 40 and he also produced hits by his Stone City Band, Teena Marie, The Mary Jane Girls, The Temptations, and Eddie Murphy. His "Super Freak" (#16 pop, '81) was later sampled by M.C Hammer for "U Can't Touch This" (90). After James and his wife were convicted of the crack fuelled assault & torture of two women in '93, he served 3 years in Folsom Prison. He was found dead in his L.A. home. He and his seven siblings were raised by a single mother who worked as a maid and ran numbers.

JOYCE JILLSON (58), from Cranston, R.I., starred (topless) in **SUPER-CHICK** (73), and was in **SLUMBER PARTY '57** (76) and **THE HAPPY HOOKER GOES WASHINGTON** (77). TV credits include **PEYTON PLACE**, **MAN FROM U.N.C.L.E.**, **KOLCHAK**, and **B.J. AND THE BEAR**. As the official astrologer for 20th Century Fox she picked the opening day for **STAR WARS** and she made forecasts for Ford Motor Co. The blonde (with silicone breasts) syndicated "astrologer to the stars" had an L.A. TV show and an 800 zodiac reading number and wrote books like **Real Women Don't Pump Gas**. When paid to analyze candidate Reagan's potential VP choices she chose Bush (an air sign like Reagan). Jillson advised the president to only give press conferences during full moons and continued to advise former first lady Nancy Reagan until dying this Oct. from kidney failure.

ROGER JOHNSTON, from Texas, was the drummer of The Torquays later aka The Monks, a band of American G.I.s stationed in Germany. The cult band recorded one radical LP and played on **BEAT CLUB** and other TV shows in '66. They had recently reformed.

ELVIN JONES (76), from Pontiac, MI, played drums with John Coltrane's quartet (60 - 65) and with Duke Ellington, Charlie Parker, Sonny Rollins, and Miles Davis. He recorded two dozen

LPs (some with his brothers) on Riverside, Impulse, Blue Note and other labels, and was in **ZACHARIAH** (71). The Army vet lived in Nagasaki with his Japanese wife.

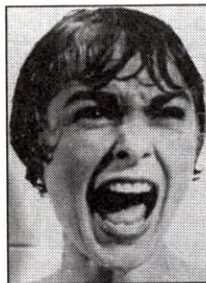
JAMES JORDAN (73), was the adman who came up with irritating slogans like "Delta is ready when you are," "Zest-fully Clean," and "Ring around the collar!" (for Whisk).

NAFISA JOSEPH (25), was Miss India of 1997, a popular TV actress, and an anchor for MTV India. She hung herself from a ceiling fan in Bombay.

SUZANNE KAAREN (92), from Brooklyn, was in **THE WHITE LEGION** (36), **MIRACLES FOR SALE** (39), **THE DEVIL BAT** and **THE GHOST COMES HOME** (both 40), **I MARRIED AN ANGEL** (42) and Three Stooges shorts. Kaaren retired after marrying actor Sidney Blackmer (who died in 73). She later made the news when Donald Trump attempted to have her evicted from her rent-controlled Central Park S. apt.

ARTHUR "Killer" KANE (55), was the New York Dolls' bassist. They recorded two influential Mercury LPs in 73/4 then he was replaced by Peter Jordan. David Johansson, Sylvain Sylvain and Kane reformed the group this year and played in London and NYC. The 6'2" Kane, an alcoholic named for a character in **BUCK ROGERS**, had been working for the Mormon Church. He died due to complications from leukemia in L.A. He followed drummer Billy Murcia (drowned in 72), Johnny Thunders (OD'd in 91) and drummer Jerry Nolan (stroke in 92).

FRED KARLIN (67), from Chicago, was an Oscar and Emmy winning composer who wrote the scores for **THE STALKING MOON** (69), **THE BABY MAKER** and **COVER ME BABE** (both 70), **WESTWORLD** (73), **THE SPIKES**



Janet Leigh

GANG, CHOSEN SURVIVORS, THE TAKE, BORN INNOCENT, and BAD RONALD (all 74), FUTUREWORLD, and JOE PANTHER (both 76), LEAD-BELLY and THE TRAIL OF LEE HARVEY OSWALD (both 77), MEAN DOG BLUES, DEAD MAN'S CURVE, and KISS MEETS THE PHANTOM OF THE PARK (all 78), THE RAVAGERS, SAMURAI, and VAMPIRE (all 79), THE PLUTONIUM INCIDENT (80), INSIDE THE THIRD REICH (82), and many other TV movies. He won an Oscar for the Carpenters #3 hit "For All We Know."

HOWARD KEEL (Harold Clifford Leech) (85), from Gillespie, IL, was a star of stage and screen musicals including SHOW BOAT (51), KISS ME KATE (53), in 3-D, and SEVEN BRIDES FOR SEVEN BROTHERS (55). He later starred in DAY OF THE TRIFFIDS (63), several westerns, and on DALLAS.

SHEILA KEITH (84), from Aberdeenshire, Scotland, was in HOUSE OF WHIPCORD and FRIGHTMARE (both 74), THE CONFESSIONAL (76), THE COMEBACK (78) and HOUSE OF LONG SHADOWS (83) all by Peter Walker, and CLOCKWISE (86) and THE RAINBOW THIEF (90). She also acted on stage and TV.

BARNEY KESSEL (80), from Muskogee, OK, was an electric guitar pioneer who, since he was a teenager, played with the bands of Ellis Ezell (he was the only white member), Chico Marx, and Bob Crosby. He played with Billie Holiday, Benny Goodman, Charlie Parker, Art Tatum, Artie Shaw, and The Oscar Peterson Trio (in a '52 tour of 14 countries). He was the arranger and guitarist on Julie London's "Cry Me a River" (55) and his session work was featured on records by Sinatra, Elvis, Ricky, The Beach Boys, and Phil Spector produced hits. He recorded many LPs on Contemporary, Reprise and Verve and recorded with Shelly Manne and Charlie Byrd. He was in JAMMIN THE BLUES (44) and on the JOHNNY STACCATO TV series (59), and was on the soundtracks of HOT ROD GIRL and THE WILD PARTY (both 56), and TOUCH OF EVIL (58). He served as a Music Ambassador during the Carter administration. Kessel also wrote columns for Guitar Player magazine and instruction manuals.

LINCOLN KILPATRICK (72), from St. Louis, Missouri, was in COP HATER (58), MADIGAN (68), LOST MAN, STILLETO and GENERATION (all 69), SOUL SOLDIER and THE CURIOUS FEMALE (both 70), THE OMEGA MAN, BROTHER JOHN and HONKY (all 71), COOL BREEZE (72), SOYLENT GREEN (73), CHOSEN SURVIVORS, THE TOGETHER BROTHERS and UPTOWN SATURDAY NIGHT (all 74), THE MASTER GUNFIGHTER (75), DEADLY FORCE (83), LOOSE JOINTS (87), BULLETPROOF, PRISON and HOLLYWOOD COP (all 88), FORTRESS (93), and PIRANHA (95). He also acted on Broadway, had many TV credits, and co-founded a Theatre Arts School in Hollywood. He had cancer.

ALAN KING (Irwin Alan Kniberg) (76), from NYC, was a stand up comedian protege of Milton Berle who appeared on ED SULLIVAN 56 times, was a frequent TONIGHT SHOW guest host, acted on Broadway, and had many other TV credits. He was the MC at JFKs inauguration, was a producer of several TV series and movies including WOLFEN (81), wrote books and recorded comedy LPs. Movie roles include HIT THE DECK (55), THE ANDERSON TAPES (71), I, THE JURY (82), CAT'S EYE (85), CASINO (95) and RUSH HOUR 2 (01). He was the Abbot of the New York Friars Club.

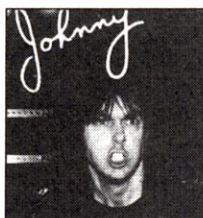
TERRY KNIGHT (Richard Terrance Knapp) (61), from Flint, MI, was a DJ at CKLW in Windsor, Ont. whose Terry Knight and the Pack had a string of Midwestern hits starting with "Better Man Than I" and two LPs on Cameo Parkway during 66/7. He did the theme for THE INCIDENT (67), recorded solo, sometimes co-hosted UPBEAT, and formed, managed, produced (in Cleveland) and promoted Grand Funk Railroad featuring two former Pack members. After selling out Shea Stadium, they fired him and he sued them in '72. He also produced Bloodrock. Knight was stabbed to death while defending his daughter from her boyfriend in Temple, TX, in Nov.

ANDREW J. KUEHN (66), from Chicago, was the founder (in '68) and head of the movie advertising firm Kaleidoscope Films, credited with revolutionizing the motion picture trailers. THE FRENCH CONNECTION, JAWS,

E.T., STAR WARS, ALIEN, INDIANA JONES, TOP GUN, BACK TO THE FUTURE, JURASIC PARK and sequels to most of them. Kuehn, who was gay, wrote lines like "Just when you thought it was safe to go back in the water." He also was P/D of TERROR IN THE AISLES (84) and produced D.O.A. (88) **RENE LALOUX** (74), from France, was an animator who directed and wrote THE FANTASTIC PLANET (73), released here by Roger Cornan.

ANNA LEE (Joanna Boniface Winniffrith) (91), from Ightham, England, was a blond star in SAY IT WITH MUSIC (32), THE PASSING OF THE THIRD FLOOR BACK (35) with Conrad Veidt, THE MAN WHO LIVED AGAIN (36) with Karloff, KING SOLOMON'S MINES and NON STOP NEW YORK (both 37), and THE SECRET FOUR (38). After moving to America with her first husband director Robert Stevenson she was in FLESH AND FANTASY and HANGMEN ALSO DIE (both 43) and was part of USO shows in Europe. She was later in BEDLAM (46), THE GHOST AND MRS. MUIR (47), FORT APACHE (48), THE HORSE SOLDIERS and THE CRIMSON KIMONO (both 59), THE MAN WHO SHOT LIBERTY VALANCE, WHATEVER HAPPENED TO BABY JANE?, and JACK THE GIANT KILLER (all 62), THE SOUND OF MUSIC (65), PICTURE MOMMY DEAD (66) and IN LIKE FLINT (67). TV credits include PETER GUNN, ONE STEP BEYOND, HITCHCOCK, COMBAT!, and MISSION IMPOSSIBLE. After being paralyzed in a car accident she acted on GENERAL HOSPITAL (78 until last year) and on other shows. In '82 (the year she was awarded an OBE) she was in a car crash which refined her to a wheelchair. Her daughter Venetia Stevenson was in HORROR HOTEL (60) and was married to Phil Everly. Her son Jeffrey Byron also acts.

ROBERT LEES (J. E. Selby) (91), wrote the screenplays for movies including THE STORY OF DOCTOR CARVER (38), a short, and at Universal - THE INVISIBLE WOMAN (40), THE BLACK CAT and HOLD THAT GHOST (both 41), JUKE BOX JENNY (42), CRAZY HOUSE (43), BUCK PRIVATES COME HOME (47), ABBOTT AND COSTELLO MEET FRANKENSTEIN (48), HOLIDAY IN HAWANA (49), A+C MEET THE INVISIBLE MAN and COMIN' ROUND THE MOUNTAIN (both 41). He was blacklisted in the early 50s. TV credits (as Selby) include HITCHCOCK, RAWHIDE, and LAND OF THE GIANTS. In June, a homeless man decapitated Lees in his home then carried his head to the home of his retired 67 year old physician neighbor, broke in and murdered him too. The suspect was soon ID by a Paramount Studio guard.



Johnny Ramone

JANET LEIGH (Jeanette Helen Morrison) (77), from Mercad, CA., was signed to MGM at 19 and became a blonde star in ACT OF VIOLENCE (48), THE RED DANUBE (49), JET PILOT (50), ANGELS IN THE OUTFIELD (51), WALKING MY BABY BACK HOME, with a blackface number, and HOUDINI (both 53), LIVING IT UP, PRINCE VALIANT and THE BLACK SHIELD OF FALWORTH (all 54), PETE KELLY'S BLUES (55), SAFARI (56), and THE VIKINGS (58). Her most important roles were in TOUCH OF EVIL (58), PSYCHO (60) and THE MANCHURIAN CANDIDATE (62). Later credits include BYE BYE BIRDIE (63), HARPER (66), HONEYMOON WITH A STRANGER (69), NIGHT OF THE LEPUS (72) and TV work. The Oscar nominee starred in five movies with her third husband (from 51 to 62) Tony Curtis and was in THE FOG (80) and HALLOWEEN: H20 (98) with daughter Jaime Leigh Curtis. Daughter Kelly Curtis was in THE SECT (91).

PHILIPPE LEMAIRE (77), from Moussy-le Neuf, France, was in many films since '45 including VICE DOLLS (54), VIE AND VIRTUE and THE IRON MASK (both 62), MYSTERY OF THE RED JUNGLE (64), SPIRITS OF THE DEAD (68), BLOOD ROSE (69), BEYOND THE GRAVE (73), and ARSINE LUPINE (04), and acted on many TV series. His first wife was Juliette Greco. He killed himself by jumping under a Paris subway train.

LU LEONARD (77), from Long Beach, Long Island, was a large comic actress in a Three Stooges short, ANNIE (82), STARMAN and BREAKIN' 2 (both 84), PRINCESS ACADEMEY (87), SHADOWZONE and CIRCUITRY MAN (both 90), KUFFS (92), and MADE IN AMERICA (93). She also acted on TV and stage (Women Behind Bars). Her father was actor Hal Price.

TULE LIVINGSTON (Violet Santangelo) (57), was the first wife of Warren Zevon (See PV #40). They wrote and recorded as Lyme & Cybelle and had a son. Their "Follow Me," #65 on White Whale in '66, is on the Nuggets box.

She died of breast cancer.

PRESTON LOVE (82), from Omaha, Nebraska, was an alto saxophonist with Count Basie and Lucky Millander in the 40s, Johnny Otis, and Ray Charles, was an L.A. session player, and leader of the West Coast Motown Orchestra. His Preston Love Orchestra recorded for Federal and Savoy. His first LP, Omaha Bar-B-Q (Kent '68) included Shuggie Otis on guitar. He wrote an autobiography and was still active in the 90s.

(Carlotta) **MERCEDES** (Agnes) **MCCAMBRIDGE** (87), from Joliet, IL, was an NBC radio actress on Ford Theatre with Orson Welles, Inner Sanctum, Dick Tracy, and I Love A Mystery... She acted on Broadway, then won a best supporting Oscar for her screen debut in ALL THE KINGS MEN (49). She was in LIGHTNING STRIKES TWICE (51), JOHNNY GUITAR (54), GIANT (56), TOUCH OF EVIL (58), ANGEL BABY (61), RUN HOME SLOW (65) with a Zappa score, Jesse Franco's 99 WOMEN and JUSTINE (both 69), Welles' unfinished THE OTHER SIDE OF MIDNIGHT (70...), SIXTEEN (73), CONCORDE: AIRPORT '79 and ECHOES (80). McCambridge was the uncredited voice of the Linda Blair demon in THE EXORCIST (73). Her many TV credits include TALES OF TOMORROW, CLIMAX!, GUNSMOKE, LOST IN SPACE, BEWITCHED, and CHARLIE'S ANGELS. The intense Irish Catholic Democrat actress (who was born on St. Patrick's Day) was one of the first stars to go public with her drinking problem. In '87 her investment banker son John Markle killed his entire family and himself (while wearing an old man mask).

BERNARD McVEETY (Jr.) (79), from New Rochelle, NY directed episodes of many shows including GUNSMOKE, BONANZA, THE UNTOUCHABLES, COMBAT!, BRANDED, WILD WILD WEST, PLANET OF THE APES, THE INCREDIBLE HULK, BUCK ROGERS, and MISFITS OF SCIENCE. He was assistant director of THE RETURN OF DRACULA and THE BUCCANEER (both 58), and BROTHERHOOD OF SATAN (71) and ONE LITTLE INDIAN (73). His father (same name) directed late 20s features.

JOHN McGEACH (48), from Greenock, Scotland, was guitarist with Magazine ("Shot By Both Sides"), then Siouxsie And The Banshees during the time of the UK hits "Christine," "Israel," and "Spellbound." He also did session work with Generation X and Ultravox and later was in Armoury Show, Viasage, and PIL. By '95 he had become a nurse although he continued to work on music for TV. He died in his sleep.

RICHARD MARNER (Alexander Molchanoff-Sacha) (82), from St Petersburg, Russia, was in THE AFRICAN QUEEN (51), THE MAN WHO KNEW TOO MUCH (56), THE MOUSE ON THE MOON (63), THE SPY WHO CAME IN FROM THE COLD and WHERE THE SPIES ARE (both 65), YOU ONLY LIVE TWICE (67), TIFFANY JONES (73), THE BOYS FROM BRAZIL (78), AVALANCHE EXPRESS and THE BIRTH OF THE BEATLES (both 79), THE LAST HORROR FILM (82), and THE SUM OF ALL FEARS (02). He was also Col. Von Strohm on ALLO ALLO and acted on DANGER MAN and THE AVENGERS.

HANK MARR (77), from Columbus, Ohio, was in several bands and did session work at King, where he recorded Hammond B-3 organ instrumental LPs. His "The Greasy Spoon" (64) was featured on the Ghoulardi horror host show. Marr backed comedian George Kirby for many years, playing on TV and in Vegas. He died in March.

TRUDY MARSHALL (84), from NYC, was a model known for cigarette campaigns who signed with 20th Century and was in GIRL TROUBLE (42), DANCING MASTERS (43), ROGER TOUGH, GANGSTER (44), DRAGONWYCK and BOSTON BLACKIE and THE LAW (both 46), KEY WITNESS (47), THE FULLER BRUSH MAN (48), MARK OF THE GORILLA (50), and MARRIED TOO YOUNG (62). Her daughter is actress Deborah Raffin.

RUDY MAUGERI (73), from Toronto, Ont., was the baritone singer of The Crew-Cuts whose hit covers of R+B songs included the #1 "Sh-Boom," said to be inspired by the H bomb in '54 and "Earth Angel" (#3) and "Ko Ko Mo" (#6) in '55. The Mercury label vocal quartet made the top 40 13 times on Mercury and sang on ED SULLIVAN.

FRANK MAXWELL (87), from NYC, was in LONELEYHEARTS (58), THE INTRUDER (62), THE HAUNTED PALACE (63), and THE WILD ANGELS

(66) and had many TV credits.

BOB MAYO (52), was a keyboard player with Peter Frampton since 1975 and played on Frampton Comes Alive, the biggest selling live album of all time. Also a guitarist, he did studio work with Foreigner, Joe Walsh, Robert Plant, Aerosmith and others. Mayo died of heart attack in Switzerland while on tour with Frampton. Frampton's former drummer John Siomos also died this year.

VAUGHN MEADER (68), from Waterville, Maine, impersonated President Kennedy on the #1 1962 Cadence album The First Family and it's #4 sequel. After Dallas, the hit comedy sketch albums were given to Goodwill stores and his career stopped. He later had drinking and drug problems, was in LEPKE (75) and LINDA LOVEFACE FOR PRISIDENT (76), and sang country music.

NARCISO IBANEZ MENTA (91), from Asturias, Spain, was in WITCHCRAFT (54), MASTER OF TERROR (60), EL FANTASMA DE LA OPERA which he directed and EL MONSTROU NO HA MUERTO as Hitler (all 60), THE DRACULA SAGA (72) as the Count, I HATE MY BODY (74), and RETURN OF THE WOLFMAN (80). He was the father of director and producer Chicho Ibáñez-Serrador (ISLAND OF DEATH - 76).

RUSS (Russell Albion) **MEYER** (82), from Oakland, CA, shot WWII combat footage while in the Army Signal Corps then shot early Playboy centerfolds. THE IMMORAL MR. TEAS (59) was his first influential nude comedy and MONDO TOPLESS (66) was the last. He produced, directed, wrote, edited, shot and released most of his own films through his R.M. company. His unique adults only dramas were LORNA (64), MUDHONEY, FASTER, PUSSYCAT, KILL!, KILL! and MOTOR PSYCHO (all 65), COMMON LAW CABIN and GOOD MORNING... AND GOODBYE! (both 67), FINDERS KEEPERS, LOVERS WEEPERS! and VIXEN! (both 69), and CHERRY, HARRY, AND RAQUEL! (70). After BEYOND THE VALLEY OF THE DOLLS (70) and THE SEVEN MINUTES (71) for Fox, he made BLACKSNAKE (73), SUPERVIXENS (75), UP! (76), and BENEATH THE VALLEY OF THE ULTRAVIXENS (79). He appeared in some of his films, ALL THE WAY IN! (84) and AMAZON WOMEN OF THE MOON (87). Meyer, who had Alzheimers, died from pneumonia. He was married to (the late) Eve Turner and Edy Williams.

DONNA MICHELLE (58), from L.A. was the Dec. Playboy Playmate in '63 (when JFK was shot) and the '64 Playmate Of The Year. She was in GOODBYE CHARLIE (64), BEACH BLANKET BINGO as Animal, THE SPY WITH MY FACE, and MICKEY ONE (all 65), AGENT FOR H.A.R.M. and ONE SPY TOO MANY (both 66), THE NIGHT OF THREE LOVERS (67), PLAYMATES (68), and COMPANY OF KILLERS (70). She also acted on I SPY and THE BIG VALLEY. She had cancer.

TATSUYA MIHASHI (80), from Tokyo, was in THE BURMESE HARP (57), I BOMBED PEARL HARBOR, THE HUMAN VAPOR, and Kurosawa's THE BAD SLEEP WELL (all 60), HIGH AND LOW (63), WHAT'S UP, TIGER LILY? (66) as "Phil Moscovitz," THE KILLING BOTTLE (67), and TORA! TORA! TORA! (70) as Commander Minoru Genda.

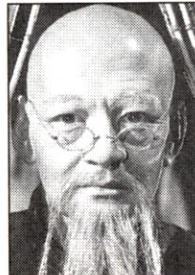
DENNIS "D-Roc" MILES (45), known for wearing a hockey mask, was rhythm guitarist of Ice-T's band Body Count who recorded "Cop Killer" in '91. He died from complications from lymphoma.

WILLIAM A. MITCHELL (92), was a General Foods Corp. scientist who invented exploding Pop Rocks candy. He held over 70 patents including inventions related to Cool Whip, Jell-O, and Tang.

UTAKO MITSUYA (67), from Tokyo, was Kaoro in the Super Giant (aka Starman) series (56 - 59) released to American TV as ATOMIC RULERS OF THE WORLD, EVIL BRAIN FROM OUTER SPACE and two other features, and was in HELL (60).

JEFF MORRIS (69), from Lubbock, TX, was in THE BONNIE PARKER STORY (58), KID GALAHAD (62), PAYDAY (72), GOING SOUTH (78), THE BLUES BROTHERS (80), THE TWO JAKES (90), THE BLUES BROTHERS 2000 (98) and ANGER MANAGEMENT (03). He went to school with Buddy Holly.

SCOTT MUNI (74), from Wichita, Kan., replaced DJ Alan Freed in Akron, Ohio, then was one of WMCA-AM's "Good Guys in NYC, was at WABC-AM



Tony Randall

during the British Invasion, was the program director at alternative station WNEW-FM, and recently was on classic rock Q104.3. "The Professor" was on the air in Manhattan for nearly 50 years.

DAVID MYERS (90), from NYC, was a cinematographer whose credits include WOODSTOCK (70), THX 1138, SOUL TO SOUL, and MAD DOGS AND ENGLISHMEN (all 71), MARJOE, ELVIS ON TOUR, and JOURNEY THROUGH THE PAST (all 72), SAVE THE CHILDREN, WATTSTAX, and LET THE GOOD TIMES ROLL (all 73), THE MYSTERIOUS MONSTERS (75), WELCOME TO L.A. (76), THE GRATEFUL DEAD MOVIE (77), THE LAST WALTZ, RENALDO AND CLARA, and FM (all 78), RUST NEVER SLEEPS (79), UFOria, DIE LAUGHING, and ROADIE (all 80), and ZOOTO SUIT and HUMAN HIGHWAY (both 82). He also shot films about Huey Newton, Johnny Cash, Dylan, Joni Mitchell, McCartney, and Bowie and for the United Nations and National Geographic.

RICHARD NEY (87), from NYC, was in MRS. MINIVER (42) as the son of his first wife Greer Garson, JOAN OF ARC (48), BABES IN BAGDAD (52), and THE PREMATURE BURIAL (62). After his last role (on THE OUTER LIMITS) he became an investment counselor and author of the controversial best-selling stock market book The Wall Street Jungle.

CHUCK NILES (Neidel) (76), from Springfield, Mass, was a long time radio jazz DJ who was in INVISIBLE INVADERS (57), TEENAGE ZOMBIES (59) and other Jerry Warren movies, HAND OF DEATH (62), FACE OF THE SCREAMING WEREWOLF and ATTACK OF THE MAYAN MUMMY (both 64), SLAUGHTER'S BIG RIP OFF and NIGHTMARE CIRCUS (both 73), and SKATEBOARD (78). He was also an afternoon TV movie host in L.A. in the 60s.

HUMPHREY F. OSMOND (86), from Surrey, England, was a psychiatrist who started treating schizophrenia and alcoholism with mescaline and LSD in the late 40s. He introduced psychedelic drugs to Aldous Huxley. In '57, while based in Saskatchewan, Osmond coined the word psychedelic. He said the word, derived from Greek, meant "mind manifesting."

BRUCE PALMER (58), from Liverpool, Nova Scotia, was in Toronto bands including The Mynah Birds (see Rick James). He was the bass player of Buffalo Springfield during 66/7 but was busted for pot and deported. He recorded a Verve LP (with James on vocals) in '71, played with Neil Young in '83 and later formed Buffalo Springfield Revisited with drummer Dewey Martin.

PRISCILLA PARIS (59), was the youngest of the three blonde Paris Sisters who first recorded in '54. In '61 they made it to #5 with "I Love How You Love Me" (on Gregmark). Producer Phil Spector made Priscilla the lead singer, had an affair with her, then dumped the group. They appeared on AMERICAN BANDSTAND and SHINDIG and in RING A DING RHYTHM (aka ITS TRAD DAD (62) and later recorded LPs for Uni, Sidewalk and Reprise. Priscilla recorded solo LPs for York and Happy Tiger.

ROBERT PASTORELLI (49), from New Brunswick, NJ, was a boxer who became a stage actor and was in BEVERLY HILLS COP 2 (87), DANCES WITH WOLVES (90), ERASER and MICHAEL (both 96), MODERN VAMPIRES (98) as the Count, BAIT (00), and BE COOL (04) as a hit man. He was a regular on MURPHY BROWN and acted on THE TWILIGHT ZONE, MIAMI VICE, and other series. In '99 his 25 year girlfriend and mother of his daughter, was found dead in their home. Police said that she shot herself by accident. A former drug addict, Pastorelli OD'd

ALBERT PAULSEN (78), from Guayaquil, Ecuador, was in THE MANCHURIAN CANDIDATE (62), GUNN (67), HOW TO STEAL THE WORLD (68), CHE! (69), THE NEXT MAN (76), and EYEWITNESS (81). He also acted on Broadway and on many TV shows including COMBAT!, MISSION IMPOSSIBLE, I SPY, THE MAN FROM U.N.C.L.E.

JOHN PEEL (Ravenscroft) (65), from Heswell, England was a DJ in Dallas, when he attended the Lee Harvey Oswald press conference/shooting (he can be seen in archive footage). In '67, after working at the pirate station Radio London, he became a very influential BBC DJ heard around the world, was a regular on TOP OF THE POPS, and did many commercial voiceovers. Some of his live broadcasts were issued as Peel BBC Session LPs. Peel died of

a heart attack in Peru.

COLERIDGE - TAYLOR PERKINSON (71), composed soundtracks for IF HE HOLLERS LET HIM GO! (68), THE McMASTERS (70), AMAZING GRACE (74) and CORNBREAD, EARL AND ME (75), and the themes for ROOM 222 and GET CHRISTY LOVE! The jazz pianist composed and arranged songs for Marvin Gaye and Melvin Van Peebles and was music director of the Alvin Ailey Dance Company.

GERALDINE PERONI (51), from NYC, was an editor of THE LAST TEMPTATION OF CHRIST (88), JOHNNY SUEDE (91), THE PLAYER (92) and other Altman films, and MICHAEL (96). The Oscar nominee's death was ruled a suicide.

DANIEL M. PETRIE SR. (83), from Glace Bay, Nova Scotia, directed episodes of STUDIO ONE, EAST SIDE/WEST SIDE, WAY OUT and other series, RAISIN IN THE SUN (61), HOWLING IN THE WOODS (71), MOON OF THE WOLF (72), THE NEPTUNE FACTOR (73), SYBIL (76), RESURRECTION (80), FORT APACHE THE BRONX (81), SIX PACK (82), COCOON: THE RETURN (88), KISINGER AND NIXON (95), and many other TV movies. His wife and four children all have produced, directed or acted.

PIERO PICCIONI (82), from Turin, Italy, wrote and often conducted the music for over 170 movies including WORLD BY NIGHT (59), DUEL OF THE TITANS (61), CONTEMPT (63), THE 10TH VICTIM (65), MATCHLESS (66), THE WITCHES (67), SARTANA (68), PUPPET ON A CHAIN (70), JACK THE RIPPER (71), THE MONK and SISTERS OF SATAN (both 73), SWEPT AWAY and LUCKY LUCIANO (both 74), and THE ILLUSTRIOUS CORPSES (76).

ROBERT QUINE (61), from Akron Ohio, was the virtuoso lead guitarist of Richard Hell And The Voidoids on the Blank Generation EP (76), then two LPs. He later played with Lou Reed, Marianne Faithfull, Tom Waits, Brian Eno, Andre Williams, Material, Matthew Sweet, Lloyd Cole and others. He met Hell and Tom Verlaine (then both in Television) when they all worked at the Cinemabilia shop. His live cassette recordings of The Velvet Underground have been released as a series of CDs. Quine, who had a law degree, OD'd in his NYC apt. during Memorial Day weekend. His wife had died of a heart attack in '03.

FRANCES RAFFERTY (81), from Sioux City, Iowa, was in FINGERS AT THE WINDOW (42), HITLER'S MADMEN and THOUSANDS CHEER (both 43), THE HIDDEN EYE and ABBOTT AND COSTELLO IN HOLLYWOOD (both 45), CURLEY (47), THE SHANGHAI STORY (54) and was the daughter on the DECEMBER BRIDE series.

JASON RAIZE (Rothenberg) (28), from Oneonta, NY, was a Broadway musical star (The Rocky Horror Show, Jesus Christ Superstar - as Pontius Pilate...), who was the original Simba in Disney's The Lion King on 42nd St. He shared a Disney Channel special with Jessica Simpson, was the voice of Denahi in BROTHER BEAR (—), and had just recorded his debut LP for Universal. He killed himself in Feb. in New South Wales.

JOHNNY RAMONE (Cummings) (55), from Forest Hills, Queens, NY, was the Ramones guitarist and leader from '74 to '95. He was ROCK 'N' ROLL HIGH SCHOOL (79), CAR 54, WHERE ARE YOU? (94), and STRANDED (02) and various Ramones and punk rock docs and comps. Drummer Tommy (Erdelyi) who quit in '78, is the only surviving original member. Johnny, who had attended military academy, had cancer.

JOHN RANDOLPH (Emanuel Hirsch Cohen) (88), was a Tony winning stage actor who acted on TV starting in the 40s and was in THE NAKED CITY (48) and FOURTEEN HOURS (51) both without credit. He refused to answer questions when called before HUAC in '55 and was blacklisted. Some later roles were in SECONDS (66), IT WON'T RUB OFF BABY! (67), PRETTY POISON (68), LITTLE MURDERS and ESCAPE FROM THE PLANET OF THE APES (both 71), CONQUEST OF THE... (72), SERPICO (73), THE MISSILES OF OCTOBER and EARTHQUAKE (both 74), ALL THE PRESIDENT'S MEN (as John Mitchell) and KING KONG (both 76), HEAVEN CAN WAIT (78), PRIZZI'S HONOR (85), SUNSET STRIP (00), and NUMB (03). TV credits include THE INVADERS, NIGHT GALLERY, DALLAS, DYNASTY, THE EQUALIZER, MARRIED WITH CHILDREN, ROSEANNE (as her father),



Ronald Regan

SEINFELD, and TOUCHED BY AN ANGEL.

TONY RANDALL (Arthur Leonard Rosenberg) (84), from Tulsa, OK, starred on the I Love A Mystery radio series, and the TV series ONE MAN'S FAMILY, MR. PEEPERS, WHAT'S MY LINE?, THE ODD COUPLE and LOVE, SIDNEY. He was in WILL SUCCESS SPOIL ROCK HUNTER? (57), THE ADVENTURES OF HUCKLEBERRY FINN (60), 7 FACES OF DR. LAO and THE BRASS BOTTLE (both 64), THE ALPHABET MURDERS (65), BANG! BANG! YOU'RE DEAD (66), HELLO DOWN THERE (69), EVERYTHING YOU ALWAYS WANTED... (72), SCAVENGER HUNT (79), THE GONG SHOW MOVIE (80), THE KING OF COMEDY (83), THAT'S ADEQUATE (89), GREMLINS 2 (90) voice, and FATAL INSTINCT (93). Randall's second wife was 50 years younger than him. His first child was born when he was 77.

BILL (William McKinley) **RANDLE** (Jr.) (81), from Detroit, was a Cleveland (and NYC) DJ who helped the careers of Tony Bennett, Johnny Ray, The Crew Cuts, The Diamonds, and others. When he ran a nightclub in Detroit he hired "Detroit Red" (Malcolm X) as a bouncer. In '53 he promoted a Cleveland dance starring Billy Ward And The Dominoes and Bill Haley and The Comets. In early '55 he presented two shows in the Cleveland area with Elvis opening for Pat Boone and Haley and played his Sun singles. Channel 5 (ABC) broadcast THE PIED PIPER OF CLEVELAND (55) about Randall who had been named top DJ in America by Time and featuring Elvis performing five songs (Randall sold the footage in '92). He also introduced Presley's first national TV appearance (THE STAGE SHOW - '56) and was in SING, BOY, SING (58). Randall, who lived and worked as a lawyer in Lakewood, Ohio, was on the radio from 16 to 81 (hosting a big band show).

DAVID RAKSIN (92), from Phil., arranged the score for MODERN TIMES (35), and wrote the scores for SAN QUENTIN (37), THE ADVENTURES OF SHERLOCK HOLMES (39), THE UNDYING MONSTER, DR. RENNAULT'S SECRET, and WHISPERING GHOSTS (all 42), LAURA (44), FOREVER AMBER and THE SECRET LIFE OF WALTER MITTY (both 47), FORCE OF EVIL (48), WHIRLPOOL (49), THE NEXT VOICE YOU HEAR (50), SUDDENLY (54), THE BIG COMBO (55), AL CAPONE (59), TOO LATE BLUES (61), NIGHT TIDE (63), WHAT'S THE MATTER WITH HELEN? (71), and THE DAY AFTER (83). He also was an orchestrator and conductor and his stock music was used uncredited for countless features including 50s sci fi movies and HELLCATS OF THE NAVY (57). TV work included WAGON TRAIN and the theme to BEN CASEY.

RONALD REAGAN: See PG. 3.

CHRISTOPHER REEVE (52), from NYC, was the 6' 4" Juilliard grad star of SUPERMAN (78) and three sequels. He was also in GREY LADY DOWN (78), SOMEWHERE IN TIME (80), DEATHTRAP (82), STREET SMART (87), SWITCHING CHANNELS (88), and VILLAGE OF THE DAMNED and ABOVE SUSPICION (both 95), and acted on LOVE OF LIFE and TALES FROM THE CRYPT. After he was paralyzed in a horse riding accident in '95 he directed, produced, starred in REAR WINDOW (98), and was a guest star on SMALLVILLE. An advocate for stem cell research, he died of a heart attack.

ALVINO REY (Alvin Henry McBurney) (95), from Oakland, CA was an electric guitar virtuoso with Horace Heidt, then his own Alvin Rey Orchestra. They were in SYNCOPATION and SING YOUR WORRIES AWAY (both 42), FOLLOW THE BAND and LARCENY WITH MUSIC (both 43), JAM SESSION (44), and shorts. Some of their thirteen 40s hits (on Bluebird and Capitol) were "Tiger Rag," "Deep in the Heart of Texas" (#1 in '42), "Strip Polka," "Bloop Bleep," and "I'm Looking Over A Four Leaf Clover." Rey invented the talking steel guitar technique later used by Pete Drake and Peter Frampton and wrote guitar instruction books. He did the theme for THE BAT and the score of THE HIDEOUS SUN DEMON (both 59). His wife Louise King died in '97. The King Sisters toured with Rey and he was featured on THE KING FAMILY SHOW (65), as was Robert Clarke, who was married to another King Sister.

(Big) **PAT "The Bomber" ROACH** (67), from Birmingham, England, was a 6'5" wrestler, in movies including A CLOCKWORK ORANGE (71), BARRY LYNDON (75), CLASH OF THE TITANS (81), NEVER SAY NEVER AGAIN (83), CONAN (84), RED SONJA (85), WILLOW (88), RETURN OF THE MUSKETEERS (89), ROBIN HOOD (91), KULL THE CONQUEROR (97), and all

three INDIANA JONES movies (in four different roles).

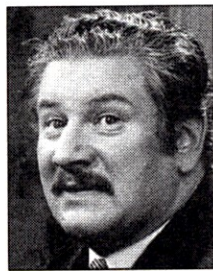
EUGENE H. ROCHE (75), from Boston, was a radio actor who later acted on Broadway and was in THE HAPPENING (67), COTTON COMES TO HARLEM (70), THEY MIGHT BE GIANTS (71), SLAUGHTERHOUSE FIVE (71) as the POW shot for looting, MR. RICCO (75), CORVETTE SUMMER (78), OH GOD!, YOU DEVIL (84), and ROSWELL (94). He was a regular on SOAP, ALL IN THE FAMILY and others, and had many TV credits from THE NAKED CITY to THAT'S MY BUSH!. He was also the Ajax man on TV commercials. Three of his nine kids are in show business.

ISMAEL RODRIGUEZ (83), from Mexico City, co-directed THE BEAST FROM HOLLOW MOUNTAIN (56) and THE MIGHTY JUNGLE (63) and produced, directed and wrote AUTOPSY OF A GHOST (68) and many others.

MAX J. ROSENBERG (89), from The Bronx, teamed with Milton Subotsky (who died in '90) to produce ROCK, ROCK, ROCK (56), JAMBOREE (57), THE LAST MILE (59), HORROR HOTEL and GIRL OF THE NIGHT (both 60), IT'S TRAD, DAD! (62), and JUST FOR FUN (63). They formed Amicus and produced DR. TERROR'S HOUSE OF HORRORS and THE SKULL (both 65), THE DEADLY BEES and THE PSYCHOPATH (both 66), TORTURE GARDEN, THE TERRORNAUTS, and THEY CAME FROM BEYOND SPACE (all 67), THE BIRTHDAY PARTY and DANGER ROUTE (both 68), SCREAM AND SCREAM AGAIN and (69), THE HOUSE THAT DRIPPED BLOOD and THE MIND OF MR. SOAMES (both 70), I, MONSTER (71), TALES FROM THE CRYPT, ASYLUM, and WHAT BECAME OF JACK AND JILL? (all 72), VAULT OF HORROR, FROM BEYOND THE GRAVE and AND NOW THE SCREAMING STARTS! (all 73), MADHOUSE and THE BEAST MUST DIE (both 74) plus two Dr. Who and three Edgar Rice Burroughs movies. Rosenberg later released THE SATANIC RITES OF DRACULA and LEGEND OF THE SEVEN GOLDEN VAMPIRES and was exec. P of WELCOME

TO BLOOD CITY and THE INCREDIBLE MELTING MAN (both 77), BLOODY BIRTHDAY (81), CAT PEOPLE and HOMEWORK (both 82), INVASION EARTH: THE ALIENS ARE HERE (88), and DANCE WITH THE DEVIL (97). Doris Wishman was his cousin.

DRAKE SATHER (44), from Seattle, was a comedy writer and stand-up comedian, who wrote for SATURDAY NIGHT LIVE, THE LARRY SANDERS SHOW, and THE DENNIS MILLER SHOW. He produced, directed and wrote NEWS RADIO, and wrote ZOOLANDER (01). He shot himself at his loft in downtown L.A. while producing his new version of MR. ED for Fox. He had four kids



Peter Ustinov

JIMMIE F. SCAGGS (59), from Hot Springs, Ark., was in DRAGNET and LETHAL WEAPON (both 87), GHOST TOWN (88), PUPPET MASTER and CAGE (both 89), SOLAR CRISIS (90), OBLIVION (94), CUT-THROAT ISLAND (95), UNDERWORLD (96), GANG RELATED (97), HOLLOW MAN (00), and CATCH ME IF YOU CAN (02), and had many TV credits. His wife actress Virginia Morris was in LOVE COMMUNE (70). He had cancer.

ELLY ANNIE SCHNEIDER (Tiny Earles, Tiny Doll) (90), from Stolpen, Germany, was the last surviving member of the Doll Family which included Kurt and Frieda (Harry and Daisy Earles) and Hilda (Gracie Doll). They played vaudeville, were with The Ringling Brothers and Barnum and Bailey Circus sideshow for 30 seasons, then The Cristiani Touring Show until 1960. Earles was their first manager's name. 39 inches tall, 46 pounds, and legally blind, she was in SPECIAL DELIVERY (27) with Eddie Cantor, SAILORS BEWARE (27), BE BIG (31) with Laurel and Hardy, THREE RING MARIAGE (28), FREAKS (32), and THE WIZARD OF OZ (39).

JULIUS SCHWARTZ (88), was a DC Comics editor since 1944 who brought back The Flash (in 56), Green Lantern and Aquaman (in 59), and put them in The Justice League Of America (with Batman, Superman, Wonder Woman, and the new Jon Jonz the Martian Manhunter (60). He then revived Hawkman and The Atom (61), created The Metal Men (62), and the started the new look Batman (64), which led to the BATMAN TV show. These (along with Marvel characters) were the stars of the "Silver Age" of comic books.

HULBERT SELBY JR. (75), from Brooklyn, wrote the screenplays for LAST EXIT TO BROOKLYN (89) and REQUIEM FOR A DREAM (00) based on his

novels and FEAR X (03).

GREG SHAW (55), from S.E., published many amateur sci fi zines, then (Who Put The) Bomp (70-79). He also edited Phonograph Record Magazine (72-5), a free newspaper from U.A., and compiled many comp LPs for U. A. and Sire. He was a major mover in the world of glam, punk and the 80s power pop and garage band revivals, producing and releasing singles and LPs on his Bomp! and Voxx labels. Shaw never fully recovered from kidney and pancreas transplants in '99.

CARRIE SNODGRESS (57), from Park Ridge, IL, was in THE WHOLE WORLD'S WATCHING on TV and was "woman in commune" in EASY RIDER (both 69). The next year she was in RUN RABBIT RUN and was Oscar nominated for DIARY OF A MAD HOUSEWIFE. In '72 she was in Neil Young's JOURNEY THROUGH THE PAST and their son Zeke was born (with cerebral palsy). They split in '77 and she sued for child support. In '79 she had her recent ex lover producer Jack Nitzsche arrested for battery with a handgun and threatening to kill her after he found her in bed with singer Paul Williams. She returned to acting in THE FURY (78) and went on to roles in THE ATTIC and HOMEWORK (both 79), TRICK OR TREATS (82), A NIGHT IN HEAVEN (83), PALE RIDER and L.A. BAD (both 85), MURPHY'S LAW (86), WHITE MAN'S BURDEN (95), WILD THINGS (98), ED GIEN (00), and THE FORSAKEN (01). TV credits include FRIDAY THE 13TH, THE X FILES and THE WEST WING. She died from heart failure while waiting for a liver transplant.

REBECCA STEELE (Jeannette Dee Rogers) (42), from Norfolk, VA., was in YOUNG CHEEKS (90), BI BI BABY, ANAL INTRUDER 4, BUTTS MOTEL 5 (all 90), DOUBLE TAKE (91), ADVENTURES OF D. P. BOYS (94) and hundreds of other porn tapes, often directed by and starring Ron Jeremy. She started out as an underage junior high school dropout exotic dancer at military bases and was on a JOAN RIVERS SHOW segment about porn stars and their mothers. She had returned to doing live shows and worked as a hooker. The tattooed single mother with a history of drug busts had AIDS. She OD'd two days after her birthday in her hometown.

ANTHONY STEFFEN (Antonio De Tefte) (73), was born the son of the Brazilian Ambassador in Rome, and started acting in Italian films in the mid 50s. He was in JUKEBOX KIDS (59), THE LAST DAYS OF SODOM and GOMMORAH (62), THE LAST OF THE MOHICANS (65), AN ANGEL FOR SATAN and FEW DOLLARS FOR DJANGO (both 66), THE NIGHT EVELYN CAME OUT OF HER GRAVE (71), DEATH IN HAITI (72), CRIMES OF THE BLACK CAT (72), KILLER FISH (79), and SAVAGE ISLAND (85) and many other westerns.

JAN STERLING (Jane Adriance) (82), from NYC, acted on Broadway as a teenager and was the replacement lead in Born Yesterday. She was signed to Paramount and played the town tramp in JOHNNY BELINDA (48). She went on to (usually) tough roles in CAGED and MYSTERY STREET (both 50), Billy Wilder's ACE IN THE HOLE (51), SPLIT SECOND (53), THE HUMAN JUNGLE and THE HIGH AND THE MIGHTY (54), WOMEN'S PRISON and FEMALE ON THE BEACH (both 55), 1984 and THE HARDER THEY FALL (both 56), SLAUGHTER ON TENTH AVENUE (57), and HIGH SCHOOL CONFIDENTIAL!, THE FEMALE ANIMAL and KATHY-O (all 58). After her second husband, actor Paul Douglas, died from drinking in '59, the Oscar nominated platinum blonde actress was in THE INCIDENT (67), THE ANGRY BREED (68), and THE MINX (69). She acted on SUSPICIAN, CLIMAX!, NAKED CITY, THE UNTOUCHABLES, HITCHCOCK (3 times), KUNG FU and THE INCREDIBLE HULK, and was a regular on THE GUIDING LIGHT. Sterling was a descendant of presidents John and John Quincy Adams. She died three months after her son, Adam Douglas. Note: 1984 ends with Edmund O'Brien and Sterling being shot, but for the US release, they reform and become loyal to Big Brother!?

NIKI SULLIVAN (66), from Lubbock, TX, was one of The Crickets in 1957. He sang and/or played rhythm guitar on "That'll Be The Day" (#1 US and UK), "Oh, Boy!" (#10, #3 UK)/"Not Fade Away," "Maybe Baby" (#17, #4 UK), "Words Of Love," and others on Brunswick. When Sullivan quit he recorded singles for Dot, but soon left music and eventually went on to work for Sony in Kansas City, Missouri. Holly left The Crickets in Aug. '58, then died on 2/3/59. He was 22. In England, the late Holly and various versions of The

Crickets (led by drummer Jerry Allison) continued to have hits until '64. Sullivan, who was a third cousin of Holly, was part of a one time Crickets reunion show in '78. The only existing footage of the four piece Crickets (the obvious model for The Beatles), is from ED SULLIVAN.

TAYLOR SUMMERS (Natal King) (23), from Canada, had just started acting in porn videos like NAUGHTY COLLEGE COUPLES 6. She was found stabbed to death near the Schuylkill River in PA. A photographer who had hired her was charged.

EDMUND SYLVERS (47), from Memphis, was lead singer of The Sylvers. The family group (ten brothers and sisters), managed by their father, first recorded (many years before The Jackson Five) as The Little Angels. They had 13 R+B chart hits on Pride, MGM, Capitol, Casablanca and Geffen and "Boogie Fever" went to #1 on the pop charts in 75. Edmund and Foster both also recorded solo and Leon formed Dynasty. Edmund was the voice of Marlon Jackson in the JACKSONS cartoon show and later backed Janet Jackson. He had cancer.

KARL SZOKOLL (88), from Vienna, was an (unpunished) conspirator in the 7/20/44 assassination plot against Hitler. When the Soviets invaded, the German Wehrmacht Captain helped save Vienna from destruction. He later produced movies including HITLER: THE LAST TEN DAYS (55), DOG EAT DOG (64) with Jayne Mansfield, SEXY SUSAN SINS AGAIN (68), and CASANOVA AND CO. (77).

LUDMILLA TCHERINA (Monique Tchmerzine) (79), from Paris, was (as Tcherzina) the youngest prima ballerina ever at the age of 15 and the first western born dancer to star at the Bolshoi in Moscow. She was in Michael Powell's THE RED SHOES (48) and TALES OF HOFFMANN (51), SIGN OF THE PAGAN, THE SINS OF ROME, and THE DAUGHTER OF MATA HARI (all 54), AGENT 38-24-36 (64), and SALOME (73). She later wrote, painted and sculpted. Her mother was French and her father was a Russian general.

HOWIE TEPP from Newark, NJ, was the long haired lead singer of Richard And The Young Lions. Their garage rock classic "Open Up Your Door" on Philips only made it to #99 nationally but was a hit in local markets (including Cleveland) in '66. The reformed group had just finished a first LP produced by Steven Van Zandt.

DORIS TROY (Higginsen) (67), from NYC, was a gospel singer (with a preacher father) who sang on hits by The Drifters, Solomon Burke, Chuck Jackson, and others. She was an original member of The Sweet Inspirations (with Dionne and Dee Dee Warwick) and wrote her own Atlantic label material. Her "Just One Look" went to #10 (#3 R+B) in '63 and she relocated to England when "Whatcha Gonna Do About It" made the charts there in '64. The Hollies ("Just One Look") and Dusty Springfield ("Little By Little") also had hits with her songs. In '69 she recorded an LP for Apple (with George Harrison as producer and guitarist) and sang on tracks by The Stones, Moody Blues, Led Zeppelin, Pink Floyd, Humble Pie, Nick Drake, Gary Wright and others. Troy sometimes played her own mother in the 80s touring musical I Want To sing, based on her life. She later moved to Vegas because of breathing problems.

MANU TUPOU (69), from Fiji, was in HAWAII (66), A MAN CALLED HORSE (70), HURRICANE (79), CIRCUITRY MAN (90), and PAYBACK (99). He was Eddie Chu on HAWAII 5-0 and acted on other shows.

(Sir) **PETER USTINOV** (82), from London, was an actor, author, playwright, and director who received two Oscars and was knighted in '90. He acted in ONE OF OUR AIRCRAFT IS MISSING (42), QUO VADIS? as Nero and THE MAGIC BOX (both 51), THE EGYPTIAN (54), WE'RE NO ANGELS and LOLA MONTES (both 55), THE MAN WHO WAGED HIS TAIL (57), and SPARTACUS (60), and was sued when he backed out of starring in THE PINK PANTHER (63). Some later roles were in TOPKAPI (64), BLACKBEARD'S GHOST (68), VIVA MAX! (70), ONE OF OUR DINOSAURS IS MISSING (75), LOGAN'S RUN (76), DEATH ON THE NILE (78), as Hercule Poirot, THIEF OF BAGHDAD (78), CHARLIE CHAN AND THE CURSE OF THE DRAGON QUEEN (81), AROUND THE WORLD IN 80 DAYS (89), THE FRENCH REVOLUTION (89), and ALICE IN WONDERLAND (99). He narrated MEIN KAMPF (61), WOMEN OF THE WORLD (63) and ANIMAL FARM (99) and was the voice of Babar The Elephant. He directed VICE VERSA (48), LADY L (65), HAMMERSMITH

IS OUT (68), and MEMED MY HAWK (84) and others and also wrote and acted in most of them. He acted in and was P/D/S of ROMANOFF AND JULIET (61) and BILLY BUDD (62). He was on WHAT'S MY LINE at least seven times. His grandfather was an officer in the Czar's Army. Ustinov, who proudly said "I have Russian, German, Spanish, Italian, French and Ethiopian blood in my veins" was the Goodwill Ambassador for UNICEF since '71, the year he moved to Switzerland. He was married three times.

DOROTHY VAN ENGLE (Donessa Hollon) (87), from Harlem, starred in the black cast "race movies" HARLEM AFTER MIDNIGHT (34), MURDER IN HARLEM (35), and SWING! (38), all directed by Oscar Micheaux.

WILLIAM VON HOMBERG (Norman Grupe) (63), from Berlin, was a 6'3" blonde wrestler and boxer turned actor in MORITURI (65), TORN CURTAIN and THE LAST OF THE SECRET AGENTS? (both 66), THE DEVIL'S BRIDAGE (68), THE WRECKING CREW (69), DIE HARD (88), GHOST-BUSTERS II (89) as the Lord Of the Underworld, IN THE MOUTH OF MADNESS (95) and THE SILENCE OF THE HAMS (96). He spent five years in jail on drugs and prostitution charges.

CLINT WARWICKE (Eccles) (83), from Birmingham, England, was the original bass player of The Moody Blues from '64 to '66 when Denny Laine was the lead singer. He played on "Go Now!" (#10 in America), their debut London LP and other singles and can be seen on BEAT CLUB and SHINDIG. He died of liver problems.

NOBLE "Thin Man" **WATTS**, from Florida, was a blues and jazz tenor saxophonist whose instrumental "Hard Times (the Slop)" went to #44 in '57 on Baton. He toured with Lionel Hampton's orchestra, then Fats Domino and Jerry Lee Lewis in the 50s.

CARL WAYNE (Colin Tooley) (61), from Birmingham, England, was lead singer of The Move who hit with "Night Of Fear," "Flowers in the Rain," and "I Can Hear the Grass Grow" (all 67), then three more British top 20 singles before he quit in '69. 3/5ths of the Move had been Carl Wayne and The Vikings. The Move later morphed into ELO. For the last few years Wayne (who had cancer) was in The Hollies.

DR. (John) HARVEY WHEELER (85), from Waco, TX, was a WWII vet political science professor who co-wrote the best selling nuclear war novel filmed as FAIL SAFE in 64 and 2000.

JOHN WHITEHEAD (55), from Phil., was a member of The Epsilons (along with Gene McFadden) who were produced by and toured with Otis Redding. He and McFadden wrote "For The Love Of Money" and "The Backstabbers" (Ojays) and hits for other Philadelphia International acts and had a #20 pop (#1 R&B) hit "Ain't No Stoppin' Us Now" (79). Whitehead was shot to death on May 11 outside his Phil. home.

GEORGE "The Fox" WILLIAMS (69), from Phil., was lead singer of The Tymes. "So Much In Love" was #1 in '63. The Philadelphia vocal group also had 5 other top 40 hits (on Parkway, Columbia and RCA) on the R+B charts. He later moved to Europe.

PAUL WINFIELD (62), from L.A., was in WHO'S MINDING THE MINT? (67), THE LOST MAN (69), KING: A FILMED RECORD and R.P.M. (both 70), BROTHER MAN (71), TROUBLE MAN and SOUNDER (both 72), GORDON'S WAR (73), HUCKLEBERRY FINN (74), HUSTLE (75), TWILIGHT'S LAST GLEAMING, THE GREATEST, and DAMNATION ALLEY (all 77), KING (78) as Martin Luther King, ROOTS: THE NEXT GENERATION and BACKSTARS AT THE WHITE HOUSE (both 79), WHITE DOG and STAR TREK: THE WRATH OF KHAN (both 82), TERMINATOR (84), THE SERPENT AND THE RAINBOW (88), CLIFFHANGER and DENNIS THE MENACE (both 93), SCARLETT (94), THE KILLING JAR (94), TYSON as Don King and WHITE DWARF (both 95), MARS ATTACKS!, ORIGINAL GANGSTAS, and DEAD OF NIGHT (all 96), and SOUNDER (03). Some TV credits were THE MAN FROM U.N.C.L.E., COWBOY IN AFRICA, JULIA, MISSION IMPOSSIBLE, ROOM 222, SPIDERMAN, STAR TREK TNG, BABYLON5, PICKET FENCES, and THE SIMPSONS. He died of a heart attack. His partner of 30 years, set designer and architect Charles Gillan Jr., died of a rare bone disease in '02.

HELENE WINSTON (81), from Winnipeg, Canada, was in PORT SINISTER (53), TOBOR THE GREAT (54), DOUBLE TROUBLE (67), THE WITCHMAKER and THE TROUBLE WITH GIRLS (both 69), WHAT'S THE MATTER

WITH HELEN and THE BROTHERHOOD OF SATAN (both 71), THE KILLING KIND and HEAVY TRAFFIC (both 73), A BOY AND HIS DOG (75), THE SHAGGY D.A. (76), RETURN FROM WITCH MOUNTAIN (78), THE DEVIL AND MAX DEVLIN (81), and LIFE STINKS (91). Some TV credits were HITCHCOCK, BEWITCHED, THE MONKEES, and KING OF KENSINGTON, Canada's answer to ALL IN THE FAMILY.

RALPH E. WINTERS (94), from Toronto, was an Oscar winning editor of THE PENALTY (41), GASLIGHT (44), ON THE TOWN (49), KING SOLOMON'S MINES (50), SEVEN BRIDES FOR SEVEN BROTHERS (54), JAILHOUSE ROCK (57), BEN HUR (59), THE THOMAS CROWN AFFAIR (68), THE PINK PANTHER (63) and many other Blake Edwards movies, THE SPIKE'S GANG (74), KING KONG (76), ORCA (77), THE AMERICAN SUCCESS COMPANY (80), and CUTTHROAT ISLAND (95).

(Vina) **FAY WRAY** (96), from Alberta, Canada, was in movies since she was signed by Hal Roach in 1923 and was a "WAMPAS Baby Star" in '26. Signed to Paramount then RKO, she was in Von Stroheim's THE WEDDING MARCH (28), THE FOUR FEATHERS (29), THE SEA GOD (30), Capra's DIRIGIBLE (31), DOCTOR X (in Technicolor) and THE MOST DANGEROUS GAME (both 32), MYSTERY OF THE WAX MUSEUM (in Technicolor), THE VAMPIRE BAT, and KING KONG as Ann Darrow (all 33), BLACK MOON and THE CLAIRVOYANT (both 34), BULLDOG JACK (35), and SMASHING THE SPY RING (39). The 5'3" original scream queen was later in TREASURE OF THE GOLDEN CONDOR (53), THE COBWEB (55), ROCK PRETTY BABY (56), and SUMMER LOVE and DRAGSTRIP GIRL (both 58), and acted on TV shows including HITCHCOCK (twice), and PERRY MASON. She was later part of Kong and Empire State Building anniversaries. Her first husband John Monk Saunders, the first writer to win an Oscar, killed himself after they divorced. Oscar winning screenwriter Robert Riskin, her second husband, left her a widow with three children. She later married a doctor. Wray died in her NYC apt.



Fay Wray

SYREETA (Rita) WRIGHT (Muhammed) (58), from Pittsburgh, was a Motown secretary and backup singer who wrote "If You Really Love Me" and "Signed, Sealed, Delivered" for Stevie Wonder and was briefly married to and produced by him. She wrote "It's a Shame" (The Spinners), recorded 6 Motown LPs, and hit with "With You I'm Born Again" with Billy Preston (#4 pop in '79). She had breast cancer.

IRVING (Shortess) **YEAWORTH JR.** (78), was born in Berlin (to American parents) and raised in PA. He produced and directed for radio and TV and made educational, motivational, and religious shorts. THE BLOB (58) starring Steve McQueen, 4D MAN (59), and DINOSAURUS! (60) were his mainstream movies but he also made THE FLAMING TEEN AGE (56), and WAY OUT (67) with real Bronx heroin addicts. He later made evangelical Christian films (backed by Billy Graham), organized tours in the Middle East, and offered treatment for addiction at his Philadelphia home (Keith Richards was a patient). Yeaworth died in a single car crash in Amman, Jordan.

MITSUTERO YOKOYAMA (69), from Kobe, Japan, was a manga comic artist who created characters animated as GIGANTOR and JOHNNY SOKKO. He died in a house fire.

TIMI YURO (Rosemarie Timotea Auro) (63), from Chicago, scored 11 pop chart hits on Liberty including "Hurt" (#4 in '61), "What's A Matter Baby" (#12 in '62) which was covered by The Small Faces, and "Make The World Go Away" (#24 in '65) and starred in Scopitones. She had cancer.

THEO VAN GOGH (47), from Wassenaar, Zuid, Holland, was a controversial filmmaker whose SUBMISSION TV film was about the treatment of Muslim women. Despite police protection after receiving death threats, he was shot to death on an Amsterdam street by a Moroccan extremist in Nov.

ZULU (Gilbert Francis Lani Damian Kauhi) (66), from Honolulu, Hawaii, played Detective Kono Kalakua on HAWAII 5-0 from '68 to '72. He later performed in Waikiki nightclubs singing and performing stand-up comedy.

Thanks: Paul Gaita, Ian Johnston, James Lowe, Pat L. Phast Phreddie Patterson, Robert Plante, Ray Ross, Andy Schwartz, Jay Schwartz, Tim Schuller, Mike Shields, Frank Uhle, and Michael Will.

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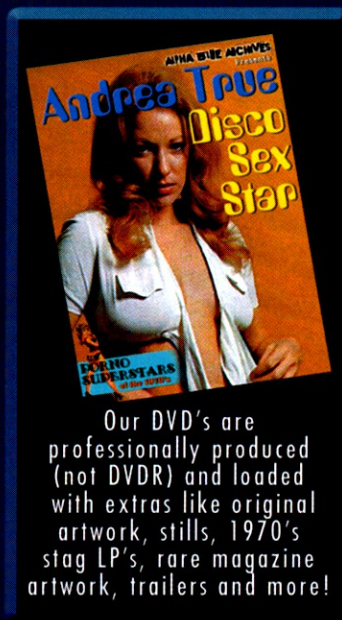
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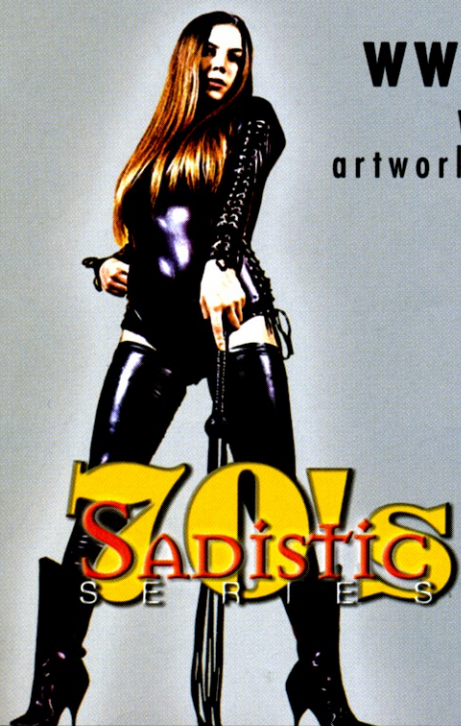
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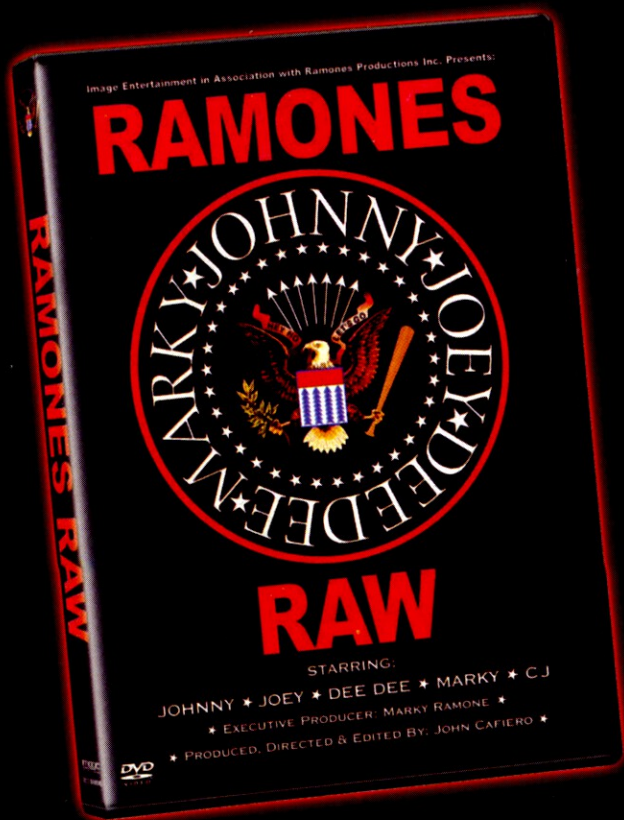


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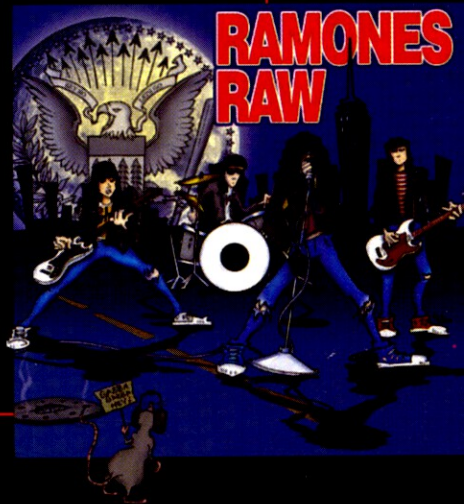
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